


UNIVERSITY
OF FLORIDA
LIBRARIES



COLLEGE LIBRARY

UNIVERSITY COLLEGE





Digitized by the Internet Archive
in 2011 with funding from
LYRASIS Members and Sloan Foundation

YOU CAN TALK WELL

YOU CAN TALK WELL

By
RICHARD C. REAGER



New Brunswick
RUTGERS UNIVERSITY PRESS

1946

COPYRIGHT 1946 BY
THE TRUSTEES OF RUTGERS COLLEGE IN NEW JERSEY

ALL RIGHTS RESERVED

C-3

808.5

R287y

PRINTED IN THE UNITED STATES OF AMERICA

C-3

*This book
is dedicated with affection
to the undergraduates
of Rutgers University*

8-26-46 - McQuay C-3

195392



CONTENTS

<i>Acknowledgments</i>	XIII
<i>Preface</i>	XV
I. You Can Talk Well	
VALUES OF PRACTICAL SPEECH	3
SPEECH DEFINED	7
SUMMARY	9
II. Causes of Speech Ineffectiveness	
A NEGATIVE AND APOLOGETIC MANNER	11
THE FAILURE TO HAVE SOMETHING TO SAY	12
THE REPETITION OF IDEAS	12
FAULTY VOCABULARY, ARTICULATION, ENUN- CIATION	13
A POOR VOICE	15
INDIRECTNESS OF SPEECH MANNER	16
POOR PLATFORM PRESENCE	16
NO PERSONAL ENJOYMENT IN SPEAKING	16
LACK OF ENTHUSIASM	17
FAILURE TO ORGANIZE FOR SPECIFIC PURPOSE	18
INABILITY TO TALK ON THE APPROPRIATE TOPIC	21
SUMMARY	23
✓ III. Background Requirements for Effective Speaking	
SOURCES OF MATERIAL	25
RHETORICAL FORMS WE CAN USE	28
ARGUMENTATION	29
PERSUASION	31
SPEECH FOR PRACTICE PURPOSES	33
SUMMARY	34
IV. Speech Organization and Plan	
WHAT CAN MY GROUP DO?	35
ANALYZE YOUR AUDIENCE	38

SELECT YOUR MAIN ISSUES	41
SUMMARY	44
v. Selection of Speech Material	
SPEECH DETAILS	47
MOTIVATING FORCES	50
PROPAGANDA	52
QUESTIONS TO BE ASKED	55
SUMMARY	57
vi. Preparing the Speech for Delivery	
THE SPEECH WRITTEN AND MEMORIZED	59
THE SPEECH WRITTEN AND READ	63
EXTEMPORE METHOD	64
THE OUTLINE	66
SUGGESTED MODEL OUTLINE	67
SPEECH PRACTICE	69
READING ALOUD	71
IMPROMPTU SPEAKING AND THE IMPROMPTU CODE	74
THE SPEECH ARROW	77
vii. Your Voice and Tonal Quality	
THE HOW OF SPEECH VS. THE WHAT	80
BASIC TYPES OF POOR VOICES	82
THE SPEECH MECHANISM	83
RULES FOR IMPROVING THE VOICE	86
ENUNCIATION, PRONUNCIATION, ARTICULA- TION	88
ARTICULATION EXERCISES	89
SUMMARY	93
viii. Improving Your Vocabulary	
WORDS COMMONLY MISPRONOUNCED	95
ACCENT THE RIGHT SYLLABLE	99
INCREASING YOUR VOCABULARY	100
MAKING WORDS COUNT	102
ix. Platform Manner	
ANTICIPATING THE ACTUAL SPEECH SITUATION	106
INCREASING EFFECTIVENESS ON THE PLATFORM	109

CONTENTS

ix

MAKE YOUR APPROACH EFFECTIVE	110
ESTABLISH EYE CONTACT WITH YOUR AUDI- ENCE	111
USE ACTION IN YOUR VOCABULARY	112
USE AN ADEQUATE VOICE	114
GESTURES AND THEIR USE	115
BODY POSITION	116
RECOGNIZE ALL INTERRUPTIONS	117
YOUR DRESS AND APPEARANCE	119
AIDS TO INCREASE INTEREST AND HOLD ATTEN- TION	120
THE CONTROVERSIAL SPEECH	127
WHAT TO DO WITH HECKLERS	128
SUMMARY	128
x. A Self-Criticism Guide	
LEARN TO CRITICIZE YOURSELF	130
CRITICISM CHART	131
RULES FOR INCREASING SELF CONFIDENCE	134
RULES FOR ORGANIZING YOUR MATERIAL	135
RULES FOR IMPROVING VOICE AND VOCABU- LARY	136
RULES FOR PLATFORM CONDUCT	138
RULES FOR GAINING AND HOLDING INTEREST	139
xi. The Presiding Officer	
THE CHAIRMAN OF A MEETING	143
THE SPEECH OF INTRODUCTION	145
OPEN FORUM AND PANEL DISCUSSION	149
THE STUDY GROUP AND ROUND TABLE	151
RESPONSIBILITIES OF THE CONFERENCE LEADER	152
THE COMMITTEE MEETING	153
COMMITTEES IN INDUSTRY AND BUSINESS	154
THE CONFERENCE MEETING	155
THE ANNOUNCEMENT	158
xii. Parliamentary Law	
HOW IT SHOULD BE USED	161
CONSTITUTION AND BY-LAWS	162
THE RULE OF GENERAL CONSENT	163
ORDER OF BUSINESS	164

NEW BUSINESS	164
CLASSIFICATION OF MOTIONS	165
UNFINISHED BUSINESS	172
MISCELLANEOUS MOTIONS	173
SUMMARY AND FURTHER SUGGESTIONS	175
 xiii. The Banquet or Dinner Meeting	
THE DINNER COMMITTEE	179
DUTIES OF THE TOASTMASTER	182
ARRANGE THE BANQUET ROOM PROPERLY	183
THE MENU AND ADEQUATE SERVICE	190
DEADLINE FOR TICKET RESERVATIONS	193
SELECTING SPEAKERS	193
AFTER-DINNER SPEECHES	195
PUBLIC ADDRESS SYSTEM	197
ENTERTAINMENT	198
SUMMARY	199
 xiv. How to Tell a Funny Story	200
 xv. Presentations	
CHOOSING THE GIFT	207
THE SPEECH OF PRESENTATION	209
THE AWARD FOR SERVICE	211
TROPHIES AND PRIZES	211
GIFTS TO ORGANIZATIONS	212
THE SPEECH OF ACCEPTANCE	213
 xvi. The Speech of Welcome and Farewell	
THE SPEECH OF WELCOME	215
RESPONSE TO A SPEECH OF WELCOME	216
SPEECH OF FAREWELL	217
 xvii. The Eulogy	
THE SPEECH WHICH HONORS THE PAST	220
THE SPEECH WHICH HONORS THE PRESENT	221
METHODS OF PLANNING THE EULOGY	222
THE SPEECH OF NOMINATION	223
SUMMARY	223
 xviii. Selling and Sales Efficiency	
SPEECH IS SELLING	225

CONTENTS

xi

YOUR PERSONALITY	226
FUNDAMENTALS OF SELLING	227
PERSONAL APPEARANCE	227
BE MENTALLY STRONG	229
IMPROVE AND ADD TO YOUR OWN ABILITIES	231
WHAT IS YOUR ABILITY QUOTIENT?	234
THE SECOND FUNDAMENTAL: KNOW YOUR COMPANY	236
WHAT SHOULD BE KNOWN ABOUT THE COM- PANY?	237
THIRD FUNDAMENTAL: COMMON SENSE IN SALESMANSHIP	238
SEE YOUR PROSPECT	240
ANALYZE THE SALES LADDER	241
THE SALES LADDER	242
ORGANIZING THE SALES TALK	244
ARRANGING THE SALES INTERVIEW	246
FORTY PROVEN SALES SUGGESTIONS	247 -
xix. The Interview	
ADVANCE PREPARATION FOR YOUR INTERVIEW	254
THE PERSONALITY CHART	259
INTERVIEW BLANK	259
BACKGROUND ANALYSIS	261
JOB ANALYSIS	264
ADDED SUGGESTIONS FOR THE INTERVIEW	268
xx. The Business Executive	
xxi. The Written Report and Paper	
REPORTS OF OFFICERS	280
TECHNICAL AND PROFESSIONAL PAPERS	281
SUMMARY	283
xxii. The Radio Speech	
PREPARATION	285
DELIVERY	287
SUMMARY	290
xxiii. Telephone Speech and Your Conversation	
"MURDER BY TELEPHONE"	292

YOUR CONVERSATION	296
RULES FOR GOOD CONVERSATION	299
SUMMARY	300

APPENDICES

i. Source List of Material	301
ii. Bibliography	303

ACKNOWLEDGMENTS

The author acknowledges with gratitude permission from the following copyright owners to reprint material in this volume:

From the Expression Company for permission to reprint a quotation from *Power in Speech*, by Leonard G. Nattkemper and George W. James, copyright 1927.

From the Reilly and Lee Company for permission to reprint two stanzas of Edgar A. Guest's poem, from the volume *A Heap O' Livin'*.

From Rutgers University Press for permission to reprint material and charts from Richard C. Reager's and Ernest McMahon's, *Speech Is Easy*.

From the Trust Company of Georgia for permission to reprint from the leaflet, *Murder By Telephone*.



PREFACE

EVERYONE can talk well. Everyone can improve his ability to talk well. Good speech is simple, natural, easy. When it is natural it is effective. This book is designed to provide help for those who need and wish to develop this natural ability, to make their speech more effective.

The suggestions offered have been tried in a laboratory of more than 25,000 adults from all walks of life and professions. They also have had the test of the university classroom and represent the findings of twenty-five years of speech criticism. An average of two hundred and fifty student speeches a week, for thirty-five weeks a year, have proven during this period that speech progress can be made by the application of common sense principles. These 200,000 talks given by men and women of all ages and all educational backgrounds also have shown that a definite need exists for the application of common sense to conversation and daily speech. This book has been written with the hope that the suggestions given will provide a practical, common sense approach to all oral communication.

Speech theory should never be over-emphasized. Students should study speech not to learn meaningless techniques but rather to prepare themselves for speech situations of life. They must be able to create favorable impressions among associates, establish better customer relationships in business, make better sales talks, deliver more effective addresses in business or civic life, participate in conferences and meetings and discuss intelligently the problems which are current in the world about them. These situations are never imaginative or artificial. They are alive, definite, real. As such they require practical, usable, effective speech.

I am deeply indebted to the thousands of men and women in my classes who have inspired me with their desire to learn to talk well and to Pauline Gutbier for her interest and careful preparation of the manuscript.

RICHARD C. REAGER

*New Brunswick,
New Jersey
May, 1946*

YOU CAN TALK WELL

CHAPTER I

You Can Talk Well

VALUES OF PRACTICAL SPEECH

THE ABILITY to talk simply, easily, effectively can be the measure of personality. The same ability can also be the measure of individual success. To talk well is not difficult. The ability to talk well need not presuppose special talents. You can learn to talk well and find success through speech.

Personality and success are loosely used terms. Both, however, can be defined in terms of the individual. Personality is the sum total of all the characteristics and qualities which vitally affect others. Success is the accomplishment of an objective, whatever it may be. Personality and success are definitely interrelated.

Many qualities determine personality. One's reputation, character, appearance, manner, sincerity, social consciousness, and ability to speak well are such qualities. Likewise, many things help us to be "successful." Success is largely dependent, however, on two things: the first is the impression we make on others when first we meet them; the second is the degree with which we add to or take away from that first impression.

If we will accept the above premise, one can conclude that success is based largely on personality. One also can

conclude that personality depends in a large part on his ability to talk simply, easily, effectively.

Most people are careless about their speech. Or if they are not careless, they perhaps forget to talk well and effectively when they do talk. Most people fear a "speech occasion." If one were to ask the average business man, the average officer in a club, the average lodge member, the average student in any class to make a speech, the immediate reaction undoubtedly would be one of negation. In conferences many men with good ideas never express themselves because of this fear complex about speaking.

Yet, these same people who fear the "making of a talk" are the first to admit that the ability to talk well is a must for success, no matter what the venture. "I have ideas but I can't express them," is a statement made by many. The truth is that anyone can talk well; anyone can express ideas.

Those who do speak well are usually persons of influence and power. Every world leader has reached his place of eminence because he had an ability to talk and persuade people to follow his ideas and ideals. Today it is necessary for men in every walk of life to have this same ability. The executive, the banker, the doctor, men and women in business, are all called on to present ideas. Communities look to these leaders for guidance, help, advice. The growth of Town Meetings and the rise of the Town Forum are indicative of the importance of the oral expression of ideas. The men and women who can talk most easily and effectively will be the most successful, not only in their community but also in their business life.

Perhaps the president of a New Jersey Rotary Club expressed the thoughts of thousands of men and women when he said: "I could be a successful president of this club if I only knew how to talk easily and effectively." He realized the value of speech. Large department stores, the great

utility companies, industrial concerns, insurance companies, all stress the importance of speech training for their employees. Labor organizations offer similar courses. Hundreds of texts on the art of speech have been published and magazine articles on how to be effective in speech are numerous. Classes for adults are offered in every city and thousands of men and women take courses in effective speaking.

Even though we agree that speech is valuable for all, in all professions, at all times, we do find that many are unwilling to participate in practical speech because of a deeply rooted inferiority complex. Why does this paradox exist? Why does a prominent business man feel that speech is important, and at the same time, feel so reluctant about making a speech? The answer is that the average person has no real appreciation of the value of public speaking. He may say that he has, but in practice he violates all the rules, an offense which he condemns in others. Perhaps he is not aware that simple rules and regulations for speech effectiveness exist, that there are methods for improving his speech efficiency. The very individual who stresses the importance of speech is probably doing nothing to improve his own speech manner. Be that as it may, every business and social contact is an opportunity for using the suggestions of speech betterment. We should improve the speech we use every day.

Increased speech efficiency, patterned after practical suggestions for improvement, not only will help speech but also will increase a person's ability to think clearly, and will develop enthusiasm, sincerity, and alertness. If you develop speech ability, these other qualities follow naturally, because without them no speech is effective. Old-fashioned speech training which made oratory and declamation the basis of effective speaking has passed. We do not

orate today; we do not declaim. We carry on conversation.

Speech training makes you conscious of being agreeable. We cannot hope to persuade others, or have business dealings with others if we are antagonistic in speech or crude in manner. We need courtesy and tact and poise. Speech is valuable because it is usable. We find expression in all things for all things.

Speech training and instruction, to be effective, must be practical. There are many "Do's" and "Don't's" for speech improvement. They are discussed in this book. The study and application of these suggestions will make any speech a better speech; any talk a better talk.

This book does not attempt to set up a general solution for all speech problems. It does not suggest how the defective child may be cured of stammering or lisping, or does it offer suggestions for those who may be afflicted with some organic speech defect. There are good texts in the field which cover those subjects and they are listed in the Bibliography. No attempt is made to offer "Ten Easy Lessons" which will immediately raise salaries, produce star salesmen, or equip those who would be the "life of the party."

The suggestions given, however, will aid one to improve his speech style, speech manner, and speech technique. The rules and regulations, if applied, will make the user's speech more effective. Instruction in public speaking is not a "hit or miss" affair. No one can "guess" about a speech. There is a plan for any particular speech situation and it is the speaker's responsibility to know and to use that particular plan.

To speak more easily and more effectively, you must realize that every time you talk you are expressing an oral idea. The morning greeting to a neighbor, the conversation

on the bus or train, the telephone call, the informal conversations at luncheon table—all these are, in a sense, speech situations and the participants are speakers. We should have no fears or complexes about talking under such circumstances, no fear of any speech situation. We should be realists about our speech.

All have the necessary equipment for oral communication: teeth, tongue, lips, hard and soft palate, larynx, pharynx, voice box. All possess an individual style. All have a personality accepted by their friends. All of us have intelligence and thus are capable of ideas. There is not one reason why we cannot be effective in our speech. *We can talk well.*

SPEECH DEFINED

Much speech instruction stresses the artificiality of speech situation. Yet there is nothing artificial about a speech assignment. In life, speech situations are real.

Public speaking is the oral expression of an idea for the purpose of accomplishing a definite response from a given audience at a given time and at a given place. Analyzed, this definition sets the following requisites in making a public speech: (1) We must have an idea, (2) express it orally, (3) for a definite purpose, (4) before a listener or an audience, (5) seeking a response at the time we speak.

Note how this definition and its analysis actually work in real speech situations. If you are asked to speak, you do so on a particular topic, at a specific time, with an arranged program of which your contribution is a part. You may be a banker asked to discuss some phase of banking or some civic enterprise. You may be president of a student organization planning a dance; you talk for or against that dance. You may be leader in a local Parent-Teacher Association plan-

ning to present a radio to your school; you present the radio. You may be head of some department in a store; you give instructions to new clerks. You may be a salesman; you present reasons for the purchase of your product. Whatever the speech situation, there is reason for it. There is, further, a reason for your being asked to take part in that program. Your training, your experience, your ability, your position have caused you to be invited to participate in the specific speech situation.

Skeptics will immediately ask, "What about the many thousands who just get up and talk?" The author of this book has no sympathy for the individuals who "just get up and talk." As a matter of fact, if the majority of individuals in a club, lodge, or organization would refrain from "just getting up and talking," the world would be a happier place in which to live.

A student in one of my college classes recently asked: "Why doesn't the university administration require all teachers to take courses in public speaking?" This is a good and fair question because all persons who meet audiences should be trained in the art of doing the best job possible. For most men and women the training would not necessarily be in public speaking—it would be a course in applying common sense to speech situations. In the last analysis that is all most people need to make better speeches. More talks fail and more programs are criticized because of a failure to apply common sense than because of anything else.

Why should anyone possessing ideas, knowledge, skills, — with "something to sell" — do that job of selling in a poor way? There is nothing difficult about making a speech, delivering a lecture, teaching a class, "making a sale." There is no reason why anyone should do any speech job poorly.

However, most of us do not speak well. We are careless about our manner of speech, our tone, our delivery, and our rate of talking. We are careless with our diction, use a small vocabulary, and generally use limited and poor speech material. We talk in a monotone and repeat ideas without reason. Few of us apply the principles of common sense. Few of us attain our full effectiveness when we talk.

In addition, most people possess a fear complex about speech and speech situations. We tend to underestimate ourselves and our ability to speak well. In many cases this inferiority complex grows until we lose confidence in our ability to do any job well.

All fears, in speaking, however, can be dismissed from our minds. There is an antidote to this fear. That antidote is knowledge; for from knowledge we gain courage and self-confidence. Fear in speaking is only the result of ignorance. If we would do any job better we must have confidence in ourselves and adequate knowledge to perform the task before us. If we would talk well, we will avoid all negatives in our thinking and manner and develop and use every positive quality we possess. Others will have confidence in us only in proportion to the confidence we have in ourselves.

SUMMARY

Speech is easy if you allow it to be easy. Speech situations are planned and each is something real, something definite, something concrete. In real life speech is never theoretical. It is practical. It is something you use every hour of the day. In truth, your whole life is a speech!

You can make your speech life a better life for yourself and for others if you will avoid all negatives; if you have confidence in yourself; if you have enthusiasm for, and knowledge of, every subject you wish to discuss; and if you

will enjoy every opportunity to talk which is given to you.

With these qualities—plus a constant study and application of the simple, common sense rules which govern speech effectiveness,—*you can talk well.*

CHAPTER II

Causes of Speech Ineffectiveness

IF EVERYONE could talk better than they do, speech manner of every speaker could be improved, more speeches could be more effective, and conversation could be raised to a higher plane.

Why do most people talk poorly? Why do most speakers fail to be successful? Why does most talking fail to be effective?

An analysis of common errors will answer these questions. Such an analysis shows the main causes of speech ineffectiveness to be:

A NEGATIVE AND APOLOGETIC MANNER

An apology in any speech is to be condemned. Nevertheless hundreds of speakers start their talks with, "I am not much of a speaker," or, "I don't know why I was asked to talk," or, "There are better speakers than I." Each of these introductory expressions is an apology or an admission of inferiority. Equally negative is the statement, "I didn't have time to prepare a talk." Audiences resent this type of approach and so they should. A successful speaker never admits a negative or suggests the slightest inferiority; he always makes a point of appearing confident, acting and speaking in a positive manner.

THE FAILURE TO HAVE SOMETHING TO SAY

Most unskilled speakers merely *stand up and say something*, whereas the trained speaker has something to say and stands up and says it. The average speaker has little idea of what he is going to say or how he is going to say it. This is one of the greatest causes of speech ineffectiveness.

The following dialogue occurs at almost every meeting:

CHAIRMAN: "I am sure Mr. Jones has something to say."

MR. JONES: "Well, I don't know whether or not I have anything to say."

CHAIRMAN: "Go ahead, Mr. Jones, and say something."

The hypothetical Mr. Jones stands and says, "Well, Mr. Chairman, I really haven't anything to say," and twenty minutes later he somehow continues to say it.

This is not an exaggerated situation. It occurs every day at meetings of groups from one end of the country to the other.

Any apology in speech at any time is to be condemned. If you have nothing to say and you know you have nothing to say, you should simply admit it. Do not, however, make a speech. Simply rise, advise the chairman of your inability to express an intelligent opinion, and sit down.

THE REPETITION OF IDEAS

Many speakers not only have little of importance to say but also repeat too many words and ideas. Most of us talk a great deal and say very little. Any speech is effective only when its organization and illustrative material is so prepared that all unnecessary repetition is avoided.

The speaker who constantly repeats usually does so because he fails to have a specific point or terminal toward which he focuses his entire speech. He wanders and rambles aimlessly until he reaches his unplanned destination.

FAULTY VOCABULARY, ARTICULATION, ENUNCIATION

The fourth reason for ineffective speech is the use of a limited vocabulary. There are more than six hundred thousand words in the English language. The average working vocabulary of the college man at the time of his graduation has been determined by tests as approximately six thousand words. The vocabulary of the average business man is approximately three thousand words. Naturally, the average graduate or business man has a knowledge of thousands of words. The fault lies in his unwillingness or inability to use the vocabulary he has.

The limitation in the use of vocabularies is not the most serious fault we may attribute to the average speaker. If we would analyze vocabularies which are used, we would find countless errors in pronunciation, constant slurring of the simplest sounds, and last but not least, a uniform repetition of a few pet phrases.

Many speakers are ineffective because they have a carelessness and slovenliness of speech which not only is embarrassing but also indicates a limited educational background. This carelessness in speech also may indicate unwillingness to be "the best of whatever you are." (The dropped final "g" (goin' for going) and the vowel substitution of "i" for "u" (jist for just) are typical of this type of speech shortcoming.)

Then there is the "ah-ah," "eh-eh," and "er-ah" speaker. Sometimes he is referred to as the "and-ah man." Why anyone adds an "ah" sound or an "er" noise at the end of simple words is beyond understanding. However, 95 per cent of us are "and-ah" speakers. To prove this for yourself listen on the train, bus, street car, in the restaurant, office, or home, and count the number of "ah" or "er" interruptions in the conversation you hear. The number

will startle you. It is a common and very bad speech habit. A man or woman who would talk well avoids this basic pitfall of successful speech.

In addition to the common faults of pronunciation and articulation which make speech ineffective, we find talks often fail because of the repetition of a given word or phrase. You have heard, "Well, I said," and "He said," "I know," and "You know" and similar expressions repeated dozens of times in the same conversation. One word will illustrate the speech pattern so many people follow. The word is used by most of us all the time. The word is "get." We use this word constantly and a very high percentage of all users pronounce it as though it were spelled "git." The typical person would probably describe his own day's activities in this manner:

He "gits" up in the morning, "gits" dressed, "gits" breakfast, "gits" the car out of the garage and "gits" to the office. When he "gits" there he has to "git" some letters written, then he has to "git" to see a fellow, then he's got to "git" back to his own office and then he's got to "git" lunch. While he is "gitting" lunch he has to "git" something from the store, and then he's got to "git" back to work. In the afternoon he "gits" his files cleaned out, "gits" some tickets for the show, has to "git" off early because he has to "git" home. Home, he has to "git" dressed because he has to "git" to the Joneses. After dinner, they "git" into a friendly card game but he doesn't "git" any cards. Finally, he "gits" home, "gits" the car away, "gits" undressed, "gits" to bed, "gits" the alarm set, "gits" the light out, but can't "git" to sleep.

How many speakers realize that there are 106 words in the English language which have an equivalent meaning and might be used synonymously for "get" in the variations we employ?

Another word which most people abuse is "nice." There is little or no mispronunciation of this word. We simply become addicted to it, and we apply it to every situation in our day's experience.

It is a nice day. It is a nice book. It is a nice hat. It is a nice baby. It was a nice lunch. He is a nice fellow. She is a nice girl. Nice tie, nice book, nice party, nice sandwich, nice movie, nice date, nice night, nice train, nice boat. Everything from hot dogs to babies is described as "nice." There are more than four hundred words in the English language which have color; descriptive words which paint the picture and could be substituted. For no reason at all, we fall back on "nice."

A POOR VOICE

Many speakers have and use a good vocabulary and are careful of their articulation and pronunciation when they speak. However, their talks are often ineffective because of a strong or weak tonal quality and a lack of inflection in their speaking voice.

Most people talk too loud even in polite or friendly conversation. They indicate enthusiasm by forcing tone and using a high-pitched quality. Often the tone used deafens the listener. Sometimes the speaker uses too little force and the result is that the audience cannot hear what is being said.

Nothing produces greater ineffectiveness in speaking than to talk continuously in a monotone. You should vary your rate of delivery and have melody and inflection in every word and phrase spoken.

If you would talk well you will use a voice and tonal quality which is pleasant to hear—one which is alive and controlled, free from all harshness and artificiality. Modulate the forces used in speaking, never talking too loud or too low.

INDIRECTNESS OF SPEECH MANNER

Many speakers fail to be effective because they do not look at their audience. They gaze abstractedly toward the window, walls or ceiling. They seek their "inspiration" from the floor in front of them or from the chandelier hanging above the heads in the audience. They are ineffective speakers because they have failed to recognize a simple speech rule, to always look at the audience.

Establish eye contact. Project yourself directly to your hearers.

POOR PLATFORM PRESENCE

The speaker who is indirect usually has poor platform presence. He shifts his weight from right to left as he stands before the group. He feels the urge to walk and spends most of his time passing from one side of the platform to the other. He may button or unbutton his coat; adjust and re-adjust his tie. He may sway from side to side with the monotonous regularity of a pendulum. He may rock forward and backward on his heels. Such a speaker is ineffective because he does not apply another simple rule of speech manner—physically, the speaker should do nothing to detract from what he is saying.

Don't be a "weight-shifter," a "hand-wringer," a "ring-twister," or a "finger-twitcher." The audience expects a speaker to appear at ease, to have poise, to be interested in putting over a speech. Anything which detracts from that impression should be avoided.

NO PERSONAL ENJOYMENT IN SPEAKING

Very few speakers enjoy talking to an audience. This lack of enjoyment is displayed in many ways. The speaker is apologetic in manner and indicates to his audience that he is not doing the thing which he prefers. The speaker who

fails to enjoy his opportunity usually bores everyone every time he opens his mouth. He has reduced his own self-confidence to the lowest point. He fears criticism. He lacks the will power to know his own limitations.

A successful speaker enjoys talking. He is alert, fresh, alive. He has a smile and shows a keen appreciation of the privilege of talking. A man who speaks should have earned the right to speak, and, if he has, such speaking should radiate enjoyment and pleasure. The average audience responds to this type of speaker and thus both speaker and audience enjoy the experience they share.

LACK OF ENTHUSIASM

Many speakers talk as if the effort were too much for them. They appear before an audience as if they were made of wood. They lack animation. They stand rigid, never use gestures, never smile, are never relaxed. They are tense, frightened, bored. The speaker who lacks enthusiasm is always ineffective. Such a speaker should remember the following speech rule:

Show enjoyment and have enthusiasm when you speak. Enthusiasm is contagious: If you have it for your subject and your audience, the audience will have it for you and for your subject.

Many speech texts suggest that the most important part of speech instruction is the organization of the material of a speech. This obviously is important. But the best organized speech ever prepared, if poorly delivered, would be a failure as far as its general effectiveness was concerned. Time after time, at conventions and meetings, splendid addresses are prepared. The authors are experts who know their subjects thoroughly. However, if one watches an audience while these well-prepared talks are being given in an unenthusiastic manner, he will see bored listeners or empty seats.

Preparation, adequate and thorough preparation, is a must for any speech. Preparation alone is not sufficient. Remember that "The 'what' of your speech is never as important as the 'how' of your delivery."

One caution is recommended. The speaker's manner must indicate sincerity. His enthusiasm must be real, honest, sincere. Some speakers are enthusiastic, too enthusiastic. They radiate an artificial enthusiasm and "love" for their audience which is pitiful to behold. Such an attitude fools no one. Sincerity is and should be the heart of your talk. Both in your speech matter and in your speech manner, be sincere.

FAILURE TO ORGANIZE FOR SPECIFIC PURPOSE

Have you ever talked with a man, and then wondered, afterwards, what the discussion was about? Have you attended a meeting, listened to a speaker for some time, and then left the meeting wondering what was the purpose of the talk you heard? Have you ever sat in a classroom and sensed that the lecture was following no set pattern; that it lacked coherence, unity, emphasis? Have you watched an audience shift and squirm as it listened to a speaker ranting at great length on a number of different things, none tied up with any set plan or objective? Have you wondered when a speech would ever end? Have you sensed a conclusion in a talk only to hear the speaker say, "Just one more thought?" Have you, as a salesman completing a sales talk, felt that the customer would not buy?

The answer to these questions is simple. Most conversations, lectures, speeches and sales talks are poorly planned. They lack definite objectives. They have little reason for being—save as "something which has to be done." Usually they seek no response, they have no purpose, they do not

satisfactorily answer the question, "WHAT can my group do about it?"

Yet every speech situation should be planned to answer that basic question. No two talks are alike; no two speech situations are analogous. Each must be definitely planned, using the style, form, or blueprint for that particular situation. Yes, even a telephone conversation should be anticipated and planned beforehand. A clever salesman studies each customer and plans his sales talk in terms of that particular customer. A successful speaker prepares for the particular audience and plans well, wisely, adequately. He always has "fifty five minutes of material for every five minutes he plans to speak." If he doesn't plan and prepare, he never should talk.

The organization of speech material may be compared to the selection of a ladder. If the job we propose is on the roof, we would use a long ladder. If, however, we wish to make repairs to a window on the first floor, we would use a smaller ladder. The same judgment should be followed in speech. There are times when speech steps and the organization of the material need to be prepared carefully over a long period of time. At other times, an opinion is asked of us, and our report need only be the simple answer to the question asked.

Organizing speech material and planning a particular speech situation may also be compared to painting a picture. The artist wishes to put on canvas a particular scene, face or idea. He uses paint, oil, brushes. His finished product may be sold, exhibited, treasured, enjoyed. To accomplish his objective the artist uses great care in selecting the right paint and the right brush. Canvas is placed where the light is best. Perhaps charcoal sketches are made and a small scale drawing is outlined. Hours may be spent in mixing

colors to obtain particular shades for a special part of the painting. Days and even weeks may pass before the finished product satisfies the artist. His pride in his own work prevents him from doing a careless, hurried, or even a poor job.

One who speaks also creates pictures. He has a canvas, the audience. He has his paint, his vocabulary. He has his brushes, his sentence structure and general speech manner. With this equipment he, like the artist, can bring into being a masterpiece. He can make pictures with words which register on the canvas of the audience mind. These word pictures can likewise sell an idea, can be treasured as thoughts worth remembering and can be enjoyed as a living experience.

How would you paint a picture with words? How much of a masterpiece can you create as you "paint your picture"? Experience with thousands of men and women, of all ages, backgrounds and experience levels indicates that the average painter of word pictures, if he applies the same technique to canvas that he does to his audience, would proceed somewhat as follows:

First, he would put any kind of canvas in any place at all because the average speaker pays little or no attention to the needs of his audience. He would buy buckets of paint, all colors, without caring much how he threw that paint around just as the average speaker is careless in the choice of words and general diction. He would have brushes, but they undoubtedly would be of all kinds, just as the average speaker is careless in his sentence structure and his use of phrases. He would put a brush in every bucket of paint, shut his eyes, lean down, grab the handle of one brush and then hurl this brush in the general direction of the canvas. He would lean down again, seize another brush, and repeat the

operation. In the end he has used canvas, paint, and brushes, but he does not have a picture.

INABILITY TO TALK ON THE APPROPRIATE TOPIC

A final reason for the ineffectiveness of the average speaker is his inability to select a subject timely for and applicable to the specific audience. So often a speaker exercises little or no care in his choice of topic. If a speaker is allowed five minutes on a program, he frequently chooses a topic which requires thirty minutes for adequate development. Students often discuss world events without any knowledge of the subject being discussed. Thoughtful people do not speak on subjects in which they have no interest or background.

A question invariably asked, especially by beginners, is, "On what topic shall I speak?" To answer this question is the hardest task confronting a teacher of speech. The reason is obvious if you refer to the definition of public speaking. No person can assign another person a topic, if the suggestions implied in the definition of speech are observed. Any imposed selection of topics is artificial. If you are called upon to speak at a club, it is under the conditions mentioned earlier in this text. You are an authority in a field. You are the person qualified by experience to discuss the subject. As a speaker with some reputation, you select your own topic and talk about the particular things which are important, vital and interesting to you.

The speaker-to-be should follow the same fundamental suggestions. He should talk on the subject closest to his heart. From his experience, his reading, and his observation he has material available for a particular speech. Many teachers believe that one may learn to speak by talking on topics which, for the most part, are unfamiliar.

Their philosophy, I assume, is that through study and research one can find and organize material which will allow him to make artificial, uninteresting talks to satisfy arbitrary assignments. If speech is to be alive, it never can be artificial, it never can be uninteresting.

Never attempt to talk on any subject regardless of type, audience, or material until you have completely mastered that subject. You might ask the best way to master a subject. The only answer is to read, to study, to do research, and then to practice orally. Too many persons taking a topic for a speech, hurriedly glance through a current magazine and after five minutes of concentration attempt to go forth and deliver a masterpiece.

Magazine articles often appeal as speech material to students in college classes who spend five or ten minutes in reading the articles, then attempting to give as speeches their borrowed knowledge. Many times such students, especially if they memorize easily and quickly, recite almost word for word that which they have read. Whether the original articles are good or bad, the students forget that what makes interesting and entertaining reading will not necessarily make a good speech. Further, the mechanical reading of some article, regardless of its merits, represents little or no original thinking on the part of the person using it for speech material. Good speech is always original.

Had the students read the particular articles for specific information, example or illustration, and in addition read a dozen or so others dealing with the same general subject and from these had taken additional examples and illustrations, they might have assembled sufficient material to make their examples, statistics, and illustrations support a premise based on original thinking.

Talk on subjects close to your own experience. Use ma-

terial which comes from reading, study, observation, thinking. Have a healthy curiosity about all things. Listen to radio commentators, attend lectures, visit open forums, and generally participate in group discussions. Practice listening. In the selection of any topic and the use of any material always ask yourself this question: "How can I make this material, which interests me, be of interest to my audience?" The test of a good topic is not whether you have interest in it; the test is whether or not you make it of interest to your audience.

Selecting an appropriate topic and the preparation of a speech using that topic may take hours, days, even weeks. Be willing to spend time, plenty of time, in the selection and the preparation of a speech. Doing so will be a guarantee of talking well.

Henry Ward Beecher was approached by a young divinity student. "Doctor," he said, "I am planning to enter the ministry. The one thing that is worrying me is how long I should spend in preparing my sermons. I enjoyed your sermon so much this morning that I thought if you could tell me how long it took you to prepare, I would have some idea of how much time I should use in preparing a sermon."

Dr. Beecher looked at the young divinity student and, smiling, said, "Young man, I have been preparing the sermon I gave this morning ever since the day I was born."

SUMMARY

If you would talk well and be an effective speaker—

Never apologize

Have something to say

Never repeat ideas

Develop and increase your vocabulary

Have a pleasant, interesting voice

Be direct

Be relaxed

Enjoy talking

Be enthusiastic and sincere

Organize and plan your speech to accomplish a
definite purpose

Select the right topic

CHAPTER III

Background Requirements for Effective Speaking

PRESUMING THAT the values of talking well and understanding the basic causes of speech ineffectiveness are fully realized, what is the easiest approach to making a good talk? What should we do first? What plan should be followed? What is the blueprint for successful speaking?

This and subsequent chapters will provide steps to be followed for meeting all practical speech situations. Remember, please, that the suggestions given are presented from the standpoint of utility only. You have a speech to prepare; you wonder how to go about that preparation. Here is a simple, effective, easy and proven way to organize material.

SOURCES OF MATERIAL

Once the topic has been decided, start assembling material for the speech. Collect material—more than will be used in making the speech being planned.

Most speech material comes from one or all of four sources. First, and most general, is the present and past experiences of the speaker. What he is, what he has done, where he has gone and what he has seen give him background for talking well. A speaker has background IF his experiences have been interesting and IF he has the ability

to select carefully from his experience and the facility of using it wisely. Usually, we find that the man who has travelled, the man who has "done things," the man whose life is full of interesting hobbies, the man who has business and social experiences which make him an interesting personality, is usually the best speaker.

The second source of speech material is from current literature and the reference files which can be found in libraries. We find interesting facts, examples and stories in newspapers and magazines, in books and in the literature of the particular field about which we plan to talk.

The third source of material is from our radio, from our news reel theaters, from forums, town meetings and lectures. Any club meeting or group discussion may be the source of much speech material if the meeting is attended with the idea of obtaining something of value.

The fourth source is hard to locate but is rich in possibilities for every person who wishes to talk well. That source is "from our own thinking." Perhaps we read an editorial in our favorite newspaper. We agree or disagree with the thoughts expressed. Our own thinking about this editorial, our analysis of its contents, our application of reasoning to the ideas involved is a fertile source of speech material. Few make such an analysis. Many form opinions without applying much logic to the process. In fact, too many of us are given to "expressing our opinion" which is perhaps not our opinion at all. It is, more than likely, the "opinion" of some editorial writer in our favorite paper or the expression of some idea having popular acceptance at the time. Many of us jump on the band wagon of a current movement not because we have reasoned the merits of the cause, but because it is the easiest thing to do at the time. We do not want to be considered different or peculiar. Yet the intelligent man reasons out the whys and wherefores of all things

and makes any decision for support or rejection a matter of reasoning and not prejudice or bias.

In this connection it is wise, too, if one would be a successful speaker, to vary the kind and type of his reading. Our political thinking, at least, and much of our general knowledge and the opinions we express are colored by the philosophy, ideals, and general policy of the newspaper we read. A wise speaker, however, avoids narrowness in both reading and speaking; he reads the "other paper" also. He studies and analyzes the opposition point of view. Through this study and analysis speech material is made available; ideas for discussion and conversation are ready for use when he wants them. This wise speaker further reads "all the paper." He studies the editorials as well as the sporting page; he reads the columnists as well as the comic section.

While reading for background is suggested as a way to obtain material for speech work, one should read, in any event, for mental growth. Good reading habits lead not only to an increased store of information, but also to more effective organization of facts gained through that reading.

The following suggestions are offered as an aid in improving an ability to read:

1. Read entireties, not parts. Read sentences, not words.
2. Read for the broadest meaning first, then read for details.
3. Determine from the heading, title, and table of contents the central idea of the author.
4. After reading, reflect. If you cannot remember what you have read, review the material.
5. Do not make elaborate notes while you read. It is better to mark the important passages and go back over them later. There is a simple rule of efficiency—

do one thing at a time and do that one thing well.
Note taking is not reading.

6. Do not read passively, to kill time.
7. Do not read a book merely because that book has been recommended.
8. Read purposefully.
9. Contrast your experiences with those of the author.
10. Learn to skim over passages in any book.

What and how we read and think provide us with most of our speech material. While it is true that our experiences give us background, it is everyday reading, study and thinking that keep us abreast of the times. Together, lives rich in human relationships, reading which is varied and intense, and thinking which is logical and without prejudice, will give us ample material for talking well and becoming successful speakers. Without this general background and store of knowledge which comes from experience, reading and thinking any comments we might make on any topic are both irrelevant and unimportant.

RHETORICAL FORMS WE CAN USE

Speech material finds expression in narration, description, exposition, argumentation, and persuasion. These are known as the forms of rhetorical discourse. Each has its own peculiar style. Each stands by itself as a form of communication. Each may be used as an aid to a general speech pattern. In fact, a good speech combines all forms of rhetorical discourse. It contains some narration, some description, adds a word or two of exposition, perhaps a bit of logic and finally is persuasive in appeal.

However, when each form is used by itself, it should be considered as a kind of oral expression and should never be considered as a speech. Narration and description, for example, should be the forms used in a report or paper. To

tell of a trip which has been taken may be interesting and even entertaining, but if that is the only reason for giving the "talk," it cannot be classified as a speech. Likewise, the description of something which has been seen or heard, no matter how interesting, is merely illustrative material for a speech which may be given sometime. Of course, such narration or description should be well presented but the form remains that of a report or a paper and should be prepared accordingly.

To explain how something works, to expound a theory, to give details of a plan, or to tell how something is made, are educational and may possess value to the hearer. This type of exposition however also should be made in the form of a report or a lecture. It should not be classified as a speech.

ARGUMENTATION

The argument, however, can be considered as a basic type of speech. The argument is the type of speech which seeks to reach definite truths about definite issues. We start with an established premise and prepare our speech, using logical reasoning, supported by evidence and proof, to reach the truth. We seek to change the belief of the audience we are addressing. Through the proof we offer, we hope to obtain assent to our proposition. We make our appeal on the basis of logic and not emotion; we are concrete, never abstract; we use authorities and facts, never tricks or guesses. We anticipate the arguments of the opposition and prepare, in advance, refutation. In other words, we analyze both sides of the question, find the issues common to both, determine the salient main issues, select the side we wish to uphold, and prepare our argument.

If we present an argument, it is essential to state the argument in the form of a proposition. This makes for

clarity, coherence, and understanding. For example, we might argue on either side of the proposition, Resolved: "That This Legislature Repeal the Sales Tax." The affirmative is for repeal; the negative is opposed. Facts, reasons, quotations of authorities, statistics are available for each side. Logical arguments are determined. Then a brief is made. The brief is a complete outline of both sides of your proposition. Main issues are listed, subordinate issues are indicated, and refutation material is noted. References and sources of all material are given. Only when the brief is completed are you ready to hold your debate.

Before an argument is possible the proposition must be debatable; be capable of definition (never argue about ambiguous terms); be stated positively; not be too broad; give the burden of proof to the affirmative and be a question of policy.

People often attempt to "argue" questions of opinion or questions of fact. Neither can be debated. No proof is available, for example, for the question, Resolved: "That the Pen is Mightier than the Sword," or "That Coal Has Helped Mankind More than Iron." No factual evidence could be given to prove either of these. They are questions of opinion; nothing more. All questions of opinion should be avoided. It is not possible to make a logical argument about any such question.

Questions of fact are obviously not debatable. Still we find high school teams, women's clubs, and other organizations holding "debates" on such questions as, Resolved: "That New York is a Larger City than Chicago." New York either is a larger city than Chicago or it isn't. Facts alone will determine the truth or falsity of the proposition. In either case, the question is not an argument. Questions of this type may provide a few laughs for the organization holding the "debate" but nothing in the way of training.

Intelligent organizations or speakers never waste time in "arguing" silly premises.

Many students believe that arguments are used only in debate. A debate is a series of arguments, presented on both sides of the question, with time allowed for rebuttal. An argument may be given under many circumstances. It can be an editorial, an advertisement, a sermon. As a basic type of speech, it requires special preparation and analysis.

Regretfully, many students believe that when they "argue" they are making arguments. The pleasant chats we have with people, the many times we disagree, may or may not be arguments. Usually, they are expressions of opinion only, motivated by some prejudice. Argument uses facts, never opinions; is free from prejudice; and seeks the truth about the proposition through appeals to logical reasoning.

PERSUASION

Persuasion is the art of leading men, as individuals and as groups, to do what you want them to do, when you want them to do it. It always seeks the accomplishment of a specific purpose through appeals which are primarily emotional in approach. The use of motivating material, the recognition of the general rules of human behavior, fair play, kindness in approach, pleasantness of manner, the personality of the speaker, all contribute to persuasive appeal.

Literally, we are creatures of habit and instinct. We do things because we have grown accustomed to doing them or we do things because certain fundamental instincts have been aroused. The persuasive speaker realizes these two conditions of human behavior and projects his speech material and his speech thought toward both. He draws from his own experiences for his illustrative material because he

knows that his audience will have had similar experiences. He makes appeals which are concrete, vital, familiar to the audience. Both in manner and material, the persuasive speaker strikes emotional chords in his hearers.

Most of the things we do are done because of emotional appeals and stimuli rather than because of logical appeals. One example will illustrate this. Most of us invariably tip a waiter or waitress. On many occasions the service we have received is unsatisfactory. No attention whatever is paid to us. Perhaps the food itself is poor. Yet because we do not wish to be considered "cheap skates," we tip. There is no logical reason for doing so; as a matter of fact, logic would tell us not to tip. Emotionally, we do what the crowd does.

Analyze your own pattern of human behavior and see how many phases of your life exist because of emotional stimuli of one kind or another. Further cast the X-ray of inventory into your life and see how rarely you decide to do, buy, go, or act, because you have determined logically that the particular course is the most consistent.

Because of the important part that emotion plays in our lives, persuasion as a type of speech is worthy of much thought and consideration.

However, people generally should be more logical. An application of the principles of reasoning would aid materially in solving many of the problems facing us. So many people give excuses for doing, or not doing. Why not give reasons? So many of us follow the crowd, thinking and acting as the crowd acts. Why not reason things for ourselves and be individual personalities? If we did, our speech manner and ability would increase in direct proportion to our development of the logical approach.

Whether in business negotiations or in social conversation, three facts are of outstanding importance. First, it is essential that the speaker have something of importance to

say, of some importance to his audience. Second, the speaker must understand his subject thoroughly. Third, the speaker should have an adequate understanding of human nature and especially of his particular audience, whether that audience consist of one or one thousand. This understanding of human nature will allow him to use motivating forces when he talks.

Motivating forces are appeals which are made to basic instincts, which in turn, govern human behavior. Each is important although each cannot be used by every speaker or will each appeal in the same way to every audience. A persuasive speaker should have a good background of psychology; at least, he must have read in that field. George W. Crane's book, *Psychology Applied*; H. A. Overstreet's volume, *Influencing Behavior*; and Robert T. Oliver's text, *The Psychology of Persuasive Speech*, are recommended.

SPEECH FOR PRACTICE PURPOSES

For practice purposes certain fields may be helpful in the selection and organization of speech material. In each case an imagined situation should be considered. The fields are:

1. Biography.
2. Politics—local, state, and national.
3. Science and invention.
4. Industry.
5. Sociology.
6. Entertainment—the theater, movies, radio, athletics.

Assume that we are addressing a history club on some phase of a current political problem. Such material as we assemble, information primarily educational and statistical, should be presented not to accomplish a specific purpose but as a report on the topic.

Assume that we are presenting before a literary club a biographical sketch, a book review, or a discussion of a

play. The material used should be presented with the interpretation of the individual speaker's experience. This would be a report; it would not be called a speech.

This type of practice will help us assemble material and aid also in planning that material for a particular audience. It will familiarize us with reference works; teach us how to select material from given sources; and generally benefit us by providing background necessary for successful speech. It can give us oral practice also if, after assembling our material, we then practice giving the talk. In every case, however, such practice must be before an assumed and imagined audience. The talk given should be self criticized and continued practice should be made.

SUMMARY

If we would speak well, we will assemble good material and more material than we shall need for the given speech. This material will come from our own experience, from our reading, from our research, from our observation, and from our thinking.

Having selected the right material and the right amount, we should then determine the form of discourse we plan to use. A good speech invariably combines all forms of rhetorical discourse. Good speech contains narrative, vivid description, concrete explanation, and both logical and emotional appeals.

There is one cardinal requisite in the selection and preparation of any and all speech material. This is an enthusiastic and powerful conviction on the subject to be used. You cannot be enthusiastic over a subject about which you know little and care less; you cannot be enthusiastic and sincere if your choice of topic and material is mechanical or artificial. Talk always about those things in which you deeply believe and on which you feel a sincere conviction.

CHAPTER IV

Speech Organization and Plan

WHAT CAN MY GROUP DO?

HAVING CHOSEN your topic and assembled your material, and decided upon the form your talk is to take, you are now ready to start preparing your speech.

The first step in that preparation is to decide the response you wish from the given audience. This response is known as "The Speech Purpose." Ask yourself the following questions:

1. What would I like to have my audience do?
2. What can they do about my topic?
3. What is my purpose in speaking?

The thing you want your audience to do; the response you seek from the given group should be concrete, definite, appropriate, timely, and applicable.

The successful speaker understands these terms to mean:
Concrete—something specific. Never ask an audience to vote for "a man"; ask them to vote "for Jones."

Definite—something defined, within fixed limits. Never invite someone to "have dinner sometime"; ask him to "have dinner, at 7 P.M., next Wednesday." (Note: "To have dinner" is concrete but not definite.)

Appropriate—something proper, suitable. Never discuss the pleasure of summer boating and fishing in No-

vember or December. Wait until June or July to ask your audience "to join with you."

Timely—something opportune, of immediate interest. Seek action today from your audience. Do not ask it "to do something tomorrow."

Applicable—something relevant, pertinent. Discuss topics and have your purpose come within the experience of the audience. Bermuda may be a delightful vacation spot, but if your audience is average—working men and women—a vacation in Bermuda may mean little.

It is important that every talk have a specific purpose. There must be a definite reason for giving any speech and that reason should never be "just to talk." In a real speech situation you go before an audience with a definite objective in mind. You ask some group to vote for your man who is running for office; you seek signers to a petition; you ask for action against juvenile delinquency; you advocate a change in the constitution or by-laws of your organization. You talk in favor of a company policy; you oppose and ask others to oppose a higher city tax rate. You explain the merits of your product and hope others will buy your merchandise in preference to buying that of a competitor.

Every speech situation has a reason for being given. Every telephone conversation, every oral expression in daily life, has a reason for being. If your "talk" has no justification or if your audience cannot do anything about it after you give it, the oral utterance should not have been made.

Remember the definition of public speaking already established. "The oral expression of an idea for the purpose of accomplishing a definite response from a given audience at a given time and at a given place." Every speech must satisfy this definition or it is not called (and should not be called) a speech. There is a distinction between a talk which is called a speech and one which is an oral report, a lecture,

an expression of an opinion, a debate or the telling of an experience. If it is to be a speech, it must have a purpose and must seek a response from the audience at the time the talk is given. The first step in the preparation of any speech is the determination of that response.

Most authorities in the field of speech agree that there are three primary reasons for speaking. These are:

1. To educate or inform a group.
2. To entertain the group (to make it laugh).
3. To move a group to definite action.

The lecture which educates usually consists of material which is primarily statistical and informative. The talk which entertains is primarily light in nature and full of humor. Narrative or the humorous story may be used to while time in friendly conversation with friends at home or at the dinner table. The speech which moves to action endeavors to change a belief or a point of view through appeal to emotion or reason. Such a talk attempts to persuade the listener to do something that otherwise he might not do.

No fault obviously should be found with these "three reasons for speaking." A good talk combines all three. It is educational, it is entertaining, it seeks action, either direct or implied.

However, from the point of view of reality it is better to consider the purpose to inform, to entertain, and to educate in relation to the specific thing which each represents. Material (or a speech) which seeks solely to inform (an exposition) would be a report, paper, or a thesis and should be considered as such. A different arrangement of material is required for this type of oral communication.

"To entertain" should never be a purpose. If a talk is given which seeks solely to entertain, an element of paradox appears. All speeches should be entertaining; no speech should ever bore. Even the talk given as an "after dinner

talk" should have a purpose, a specific purpose. The stories and material used which provide laughter should be applied to a specific point the speaker wishes to make; should be used to aid him in accomplishing the definite purpose of that speech situation. He should "entertain" not just for the sake of entertainment but in order that through the entertaining material he uses, his purpose will be more easily accomplished.

ANALYZE YOUR AUDIENCE

Having decided the specific purpose and response sought, the second step in preparing your talk is to analyze your audience. All audiences differ. No two are alike. Every talk given must be considered from the point of view of the particular audience of the moment. Every speaker, teacher, salesman—everyone who communicates an oral idea in any way—should make this analysis.

The following factors should be considered:

1. The average age and general educational background of the particular audience.
2. Occupations, economic level, and general professional interests of the group.
3. Their previous knowledge or experience as related to the topic being discussed.
4. The political and religious affiliations of the majority at the meeting.
5. The audience—men and women, all men, all women; married or single.

These audience characteristics can be determined by addressing inquiry to someone in the club or organization; by a visit to the community; or by applying common sense thinking from knowledge we have about people in general. The important thing is the analysis of the audience, not the way in which that analysis is made.

The average speaker fails to do this. The average teacher "teaches" every class like he has taught every other class. The average salesman fails to make an analysis of each customer he calls on. Yet in each case a better job of speaking, teaching, and selling might be done if each audience were considered as a new experience.

Why is this analysis important? To accomplish the particular purpose for which we speak, we can make our talk effective only if we know the audience, know its likes and dislikes, understand its prejudices, and have some knowledge of its probable feeling about that which we advocate.

This is a must for successful speaking and selling. It should be a must for successful teaching, presentation of oral reports, and general conversation. Every speech should be prepared with a particular audience in mind. Only through adequate audience analysis can we determine the best type of material to use and the best plan of organization to follow.

In addition to the specific analysis that should be made, the following factors regarding any speech situation should also be determined:

1. Historical background of the occasion.
2. Data on the organization sponsoring the program.
3. Names of previous speakers who have talked to the group.
4. Type of auditorium, hall, or room where the meeting will be held.
5. Speaking equipment available—public address system, speaker's stand, etc.
6. Other features on the same program—music, plays, other speakers, etc.

It may be difficult to determine all these factors. But a sincere attempt should be made to obtain as much information about the particular program as possible. For example,

if you do not know that you are expected to use a public address system, you may be embarrassed by the new experience. Checking on this point in advance, however, allows you to practice with a microphone so that the actual speech situation is easier for you and hence more effective. If you do not know in advance that other speakers are to be on the same program with you and if you do not have some idea of their contribution to the program as a whole, your own speech preparation may overlap that of other speakers. Then, should they precede you on the program, you will be in the position of many speakers, who in like situations, stand when it is their turn to talk, and mumble, "Why, the previous speakers have stolen my thunder." No previous speaker can "steal your thunder" if you have prepared adequately and you can only prepare adequately if you analyze your audience and the speech situation.

A short time ago a professor of speech was asked to address a service club in northern New Jersey. The membership in this town—the doctor, dentist, butcher, grocer, plumber, carpenter, automobile dealer—all were business men in an industrial community. Their interests were conditions of the local factories, the congested areas of an industrial section, tenements, a large percentage of foreign-born population. Analyzing this background on the basis of investigation which the speaker had made, he prepared a speech suitable for that club.

A visitor at the luncheon met the speaker and requested him to make the same speech the following Wednesday in Bridgeton, New Jersey.

The professor declined, explaining that the speech, designed for an industrial community, could not be effective in Bridgeton, a town in an agricultural area. Bridgeton doctors, lawyers, and business men were concerned with problems of the farmer: rainfall, fertilizers, pests and labor.

Even though the groups in both communities belonged to the same organization and had similar purposes, each had a different experience and behavior pattern. A successful speech recognizes all such differences.

This professor of speech was wise not to give the talk in South Jersey which he had given in North Jersey. However, most speakers would probably have accepted the invitation and would have given the same talk in both communities. The chances are even that the talk given a second time would have been ineffective. Always remember that a good talk is prepared for a particular audience, and while the same theme may be used for other audiences and speech situations, the material, development and plan of each speech is different and should be planned accordingly. Material, stories, illustrative items, and all forms of speech details will vary with every group, talk, and situation. Even the time of day in which a speech is given helps govern the type of material to be used. Material which would hold the interest of boys and girls of high school age on Memorial Day, for example, would not necessarily be of the same interest to adult members of a fraternal organization celebrating the same occasion. A "pep talk" given to a group of salesmen early on a Monday morning after the company's "annual week-end clam bake" would, if it were effective, have to be a different type of "pep talk" than one given Wednesday morning of the same week.

A wise speaker analyzes all these factors for every speech situation and governs the length of his speech, the type of material, and the form of his address as a result of the analysis.

SELECT YOUR MAIN ISSUES

Once the purpose and analysis are complete, the third step in your speech preparation is to determine the main issues on which you plan to talk.

Main issues should be the foundation on which your speech is built. They should be the key thoughts that you wish the audience to accept. They are the ideas you wish to leave in the minds of your listeners. Each should be an integral part of your speech plan. It makes little or no difference whether you express these ideas in terms of correct words, phrases, or complete sentences. Each idea, however, should be so stated that both the speaker and the audience clearly can follow the points being made. Your speech should be divided into a number of component parts, each one of which will be one of your main issues or ideas.

Assume you are planning an appeal for contributions to the community chest of your city. The purpose is clear; you wish a contribution. Your audience consists of business men who are interested in charitable work. You may have been chosen to speak because you are a member of the community chest committee or a leader in the official welfare of your community. You have been asked to talk for ten minutes.

In planning your speech, you naturally ask, "Why should anyone contribute to the community chest?"

Your answer seems obvious. "There is a need for the community chest. It is a practical charity. There will be benefits to unfortunates if we are successful. There has been no better way of raising money for charitable purposes. We who have the means are morally obligated to subscribe." These natural answers which you give to the natural questions provide the main ideas for your speech. Five key thoughts are involved:

1. Need.
2. Practicability.
3. Benefit.
4. No better plan.

5. Moral obligation.

These five main ideas are common to all speeches. They do not need to be used by any speaker but their use will simplify the organization and plan of any speech. Too, their use will make it easier for an audience to listen to any speech and follow the continuity and thoughts being expressed. If time does not allow us to handle all five, we may develop one or more, but the basic idea is to determine the important issues and to arrange our material accordingly. If we elect to discuss only need, we seek contributions to the community chest because of the great need. We have at our finger tips hundreds of examples and illustrations of needy cases. We have statistical information about the particular needs of our community. Since we have decided to pattern our speech organization on need, we present this information and seek our response on the basis of that need.

We should not discuss the Community Chest just to "discuss" that worthy movement. We should speak only because we wish our audience to "do something about it." Our purpose might be one of several things:

1. We could seek volunteers to work on the Chest Committee.
2. We could ask for direct contributions from the given audience.
3. We could talk about plans for the coming Chest campaign.

When we select the issue or issues on which we plan to develop our speech, we must select those issues which are strongest, those for which we have the best material, those which we feel will make the greatest appeal to the particular audience. For example, considering the Community Chest type of speech again, if the audience is made up entirely of women, the emotional appeals of a moral obligation issue would be stronger than if the same talk were being given

before a group of practical business men. The men might be more interested in the actual need issue than in any appeal which stressed moral obligation. The successful speaker, through his audience analysis, selects that issue (or issues) which will make the best appeal to the particular audience. Not every speech can be built on only the issue of need. Some might require only that benefits be shown or that the plan advocated is a practical, realistic and workable one.

In order to select the best issues and the strongest supporting material, the following questions must be answered:

1. What do I want from this particular audience?
2. How can this be best accomplished?
3. What are the strongest main issues?
4. When do I want this action from this audience?

The answers to these questions will reveal the purpose, main issues, justification for the issues selected, and will seek the action desired for a definite time and in a definite way.

The formula is a simple one.

What? (Purpose)

How? (Issues)

Why? (Justification)

When? (Time)

SUMMARY

Preparation for a successful speech must:

1. Decide the response sought from the particular audience. This is the speech purpose and every speech purpose must be *concrete, definite, appropriate, timely, applicable*.
2. Analyze the audience.
3. Determine the main issues.
4. Use the formula — What? How? Why? When?

CHAPTER V

Selection of Speech Material

HAVING FOUND satisfactory answers to the What, How, Why, and When of our preliminary speech planning, we are now ready to select our speech material. This material must be the best, most suitable, and most effective we can find in order that we may accomplish our purpose in speaking before a particular audience.

Naturally, the reader may raise the question, "How many issues and how much material should I use in the preparation of the speech?" For every five minutes of actual speech there should be fifty-five minutes of reserve speech material which could be given.

Have more material than normally would be used. Be able to select from the total store such material as will most nearly accomplish the purpose. The issues determined should be those which, when developed, will accomplish this purpose. The speaker must always remember that his task is to obtain from the audience the response he seeks. Any issue not relevant should be avoided. Any material which does not aid the accomplishment of this purpose should be ignored.

The average speaker seems to forget that the audience may be willing to accept his ideas without the indulging of needless repetition. A simple rule covers this: "Never use two illustrations if one will do." One might add, "Never

use two poor illustrations when one good illustration is available." Remember that wise selection of the right material to accomplish the particular purpose is the key to effective speech.

Assume that you sell washing machines and have in your sales talk seventeen good reasons for the superiority of your product. You are selling a prospective customer, and, after you discuss the third reason for buying your product, the customer agrees to buy a machine. Will you say, "Don't be silly, I still have fourteen reasons why my machine should be bought?"

To give the additional fourteen reasons would be foolish. Yet, many sales are lost because a salesman talks too much and gives too many reasons. Likewise, many speeches are ineffective because the speaker does not know when to stop talking. As a wise salesman knows when to "close the sale" so does a successful man or woman know when to close the talk. Please remember that the best five-minute talk is the one made in under four minutes; the best ten-minute speech will be one which takes only eight to give. An audience should wish that the speaker had talked longer.

Another question often asked by the beginning student is, "What type of speech material should I use to develop the issues?" There are no set rules for the use of speech material.

Speech material may be:

1. Illustrations.
2. Examples.
3. Facts.
4. Statistics.
5. Quotations of authorities.
6. Narration.
7. Description.
8. Exposition.

9. Personal experience.
10. Figures of speech.
11. Humorous stories.
12. References to people, places and things.

No one of these classifications of material should be used to the exclusion of other classifications. Some speeches can be more effective if they use instances from all types, others if the type of material is limited to a special classification. The average speaker will find that the trial and error method will aid in giving him the confidence he needs to select the best material for the best speech.

Once more I use the analogy of the salesman. There are no rules for successful selling except: "Go out and sell." Modern sales managers believe that each sale should be a stepping stone to a more successful subsequent approach. Each prospect becomes a laboratory wherein technique of sales approach may be practiced and from which guidance may be found for the procedure in the next call. Material of the sales approach will vary with every customer.

SPEECH DETAILS

In the same way a good speaker should plan his speech and select his speech material. He should experiment with all types, always seeking the best type of material for his own use. Speech material is generally referred to as Speech Details. Anything which can help develop, further explain, make more clear, or which will stimulate thinking about a main idea in a speech is a speech detail. The following suggestions for improving use of all speech details are offered:

1. Have all illustrations timely; that is, use material which is of current interest. An example of a personal experience which happened today is stronger than one which you tell about which happened a year ago.

2. All illustrations must be relevant, intense, big. Never use a "little" or insignificant one.
3. Descriptions should be vivid. Use color words—words which have shades of meaning and descriptive qualities.
4. Narration should move rapidly to the point you plan to make. Avoid all unnecessary details and all repetitions of time and place.
5. Reduce all statistics to a common denominator. For example, 37,000 deaths by automobiles each year, while in itself a ghastly total, is meaningless as far as numbers are concerned. If we should ask anyone to tell us how large a space would be needed for 37,000 persons, we would have as many different answers as members in an audience. The figure 37,000 does not stress vividly the significance of the total. If, however, we reduce the larger number to simpler terms, or common denominator, we may find that we have one automobile fatality every fifteen minutes, three persons hurt during the time it requires to read this page. Statistics thus reduced become alive and impressive.
6. Use statement of authorities, giving the source and importance of those authorities. Do not refer to authorities as "a well known man says." Call the man by name and tell the audience who he is and why he is qualified as an authority on the subject in question.
7. In your use of all material be specific and concrete. Avoid all generalizations, all guesses, all vague and indefinite references. Avoid, "I think," "it seems to me," "I am not sure, but," and similar weak utterances.
8. Vary the type of your material. Use a combination

of description and narration; offer argument and refutation at the same time; do not use the same stereotyped examples and illustrations; have all material novel, unusual, odd, or different.

9. Avoid introducing your examples or illustrations with such worn out phrases as:

I knew a man once who

You all know of

Favor with a selection

This is a rare privilege

With all due consideration

To make the great sacrifice

Our backs are against the wall

The powers that be

Poor working man

Time marches on

There was a fellow I once knew

That reminds me

We are greatly honored

I want to say this

I only want to say that

Every man, woman, and child

The present generation

The lap of luxury

The school of life

I want to tell you an experience I once had

You may not believe this but it's true I swear

We are indeed fortunate in having with us

On the one hand; on the other hand

We are standing today

There is a time in each and every life

The use of such artificial, shopworn expressions indicates a lack of progressive thinking. We have grown mentally lazy. The use of the weary, hack-

neyed phrases and ideas so often heard is a lamentable weakness.

10. Keep material moving in the direction of and appealing to the primary instincts of human behavior. We are generally creatures of emotion. We respond most easily to appeals which "touch the heart." Few of us do things because we have previously made a logical analysis of the thing being done. Most of us are easily persuaded by illogical means. We are creatures of habit. We act on suggested ideas.

MOTIVATING FORCES

There are many fundamental appeals which govern human behavior. One of the most important is the motivating force of safety. This is the basic desire in all of us to protect one's self, one's family, one's friends and one's reputation, from all danger and hardship. The opposite of safety is risk. Risk is the desire to take a chance, to try something new. This is largely responsible for changes in our existing order of living and may be seen in advertising of business organizations in the slogan, "Give us a trial order." Many new ideas and products owe their success to an appeal to this force. The saying, "Nothing ventured, nothing gained," is typical of the strength of risk. This is to be found more strongly in young people than in old, in men more than in women, and among single rather than married people. While conservatism has its value I believe that the value of a reasonable risk is nicely stated in the following:

"He led a quiet blameless life,
For him life held no terrors.

St. Peter wrote the final score —

No runs, no hits, no errors.”

A third force to which appeals can be made is pugnacity. We all like a good fight. We take action against such things as city slums and juvenile delinquency. We fight intolerance. The opposite of pugnacity is peacefulness. This is a desire for contentment, a love of quiet, and it is a steady force in our lives.

The motivating forces of acquisition (the desire to collect, save, or hoard), of curiosity (the wish to learn, to explore, or to know), of construction (the creative impulse, whether it be to work on a committee for the common good or to actually make something by hand), of attraction (an appreciation of the orderly, beautiful, clever), of helpfulness (the instinct which makes most of us want to live for the common good, or to be of service to others) are basic in most people. To these forces appeals also can be made.

Self esteem is a powerful force in our lives. It is the instinct which makes us wish to stand well in the public eye. It causes us to seek and win respect from others. It gives us pride in accomplishment and makes us work to gain this respect. Sometimes self esteem grows into the negative of vanity but, basically, all ambition, all pleasure in personal recognition of talent, and our own desire to grow mentally and spiritually, is a result of the basic instinct of self esteem.

Self abasement (a falling away from self esteem), destruction (the desire to tear down, to criticize negatively), repulsion (the opposite of attraction) are negative forces which also have their basic appeals.

Self advancement (self-preservation) and gregariousness (the instinct to be with others) are also forces to which appeals can be made. Imitation (the fear of being regarded as peculiar) is a vital force in our daily living. Two additional instincts which may be appealed to are sex and parental kindness.

Since the behavior of man is rooted in instinctive behavior, it is necessary, if we would be successful speakers, to understand these instincts and to make such appeals in speaking. However, two cautions are given. The appeals must be sincere or otherwise the speaker will appear to be a hypocrite; and the use of the appeals must be made so that the audience is not aware that a play on emotions is being made.

PROPAGANDA

All speakers must avoid the idea that they are using propaganda. All propaganda is an appeal to emotions. Yet propaganda can be detected and can be avoided. We should understand the use of persuasion not only honestly to persuade others but also to understand the motivating forces and the appeals which can be made in order that we in turn shall not be the victims. Most of us are fooled by propaganda chiefly because we do not recognize it when we see or hear it. The Institute of Propaganda Analysis has suggested that we easily can recognize propaganda if we familiarize ourselves with the common propaganda devices. These are:

1. The Name Calling Device—a device to make us form judgment without examining evidence on which it is based. Here are appeals to hate and fear. “Bad names” are given to persons or things.

2. The Glittering Generalization Device—a device by which the propagandist uses “virtue words,” such as honor, virtue, liberty.
3. The Transfer Device—a device which carries over the authority or prestige we respect to something else the speaker would have us accept. Symbols are used in this device.
4. The Testimonial Device—a device which makes use of testimonials.
5. The Plain Folks Device—a device used by the politician, businessman, minister and even by teachers to win confidence by appearing and speaking like ourselves—“just plain folks.”
6. The Card Stacking Device—a device which employs the art of deception to win support. Understatement, omission of facts, and false testimony are part of this device. Card stacking employs shame, hypocrisy, and effrontery.
7. The Band Wagon Device—a device which makes us follow the crowd. Do it now because everyone is doing it.

If we examine these devices, we are fooled because they appeal negatively to the emotions rather than to reason. They work most effectively at those times when we are mentally asleep. Without these appeals to the emotions—used when we are both physically and mentally lazy, and also in a negative way by making appeals to the hates, fears, and passions which govern most human behavior—the propagandist would influence few opinions and few actions. This does not mean, however, that emotional appeals should be condemned.

An appeal to emotion can become a speaker's greatest asset. Naturally, it must be controlled and

sincere. The speaker who deliberately plays upon emotions and does so only to attain a response that is artificial is a hypocrite. However, the judicious use of appeals to human behavior may make an audience accept the thought and philosophy of the speaker more readily than any other type of speech approach.

The use of motivating forces in persuasive speaking can help any speaker to success. He must, however, avoid all appearance of using propaganda devices; he must be honest in his approach to the particular audience; he must be sincere in the thing he advocates.

There is in all of us a vulnerable spot. A wise speaker directs his material toward that vulnerability. He does so, however, in kindly, courteous, and sincere ways. Such use of appeals to our emotion, combined with logical reasoning and intelligent analysis of the other factors which govern human behavior, will make any speaker do a more effective job whenever he speaks.

11. Endeavor in employing your material to use what has been called the "yes response" technique. Overstreet, in his book, *Influencing Human Behavior*, establishes the premise that when we attempt to have an audience accept our view two or three times, and are successful, the chance is that we will accomplish the purpose which we set out to achieve.

The "yes response" technique, in other words, means the approach to the audience through the use of speech material which seeks favorable audience reaction, both to the speaker and to his material. Suppose care has been exercised in what is said and how it is said. The material will neither

antagonize the audience nor suggest that it is inferior in any way. Rather, material will be used which, through analysis, will be most likely to bring unspoken agreement.

12. Use material which is applicable to the audience, material close to its experience. It should accomplish the specific purpose of the speech in terms of the audience analysis previously made. It should appeal to the audience because it is familiar with its general background and source. It must always be in good taste and must be worthy of the person speaking.
13. Consider, in the selection of any material, the relationship of speaker and audience. Is the speaker well known or is he a stranger to the group? If he is unknown, the choice of his material must be governed by authoritative background, which, when used, will add prestige.
14. All material must be interesting, vital, and directly related to the speech situation. It must be material in which a speaker believes and with which he is familiar—either as a result of personal experience, or as a result of intense study and research. All material which is irrelevant, all generalizations, and all vague, indefinite, and unfamiliar material must be avoided.

QUESTIONS TO BE ASKED

After a speaker has prepared his main issues and selected the material which will most adequately support them, he should ask himself the following questions, as a means of determining whether or not he has completed the job of preparation:

1. Do I have planned material which will secure the immediate attention of my group?

2. Have I selected the strongest main issues on which to build my speech?
3. Will my audience accept these main issues? Is it likely to be hostile? Hostility of an audience toward the speaker's point of view may be overcome in several ways:
 - a. There are persons who honestly oppose your point of view. Applaud them for their stand.
 - b. Avoid being dogmatic. Do not take the attitude that your view and yours alone is the right one.
 - c. Avoid overstatement and exaggeration. Do not build up artificial support of your side of the subject.
 - d. Ask for a fair hearing of your point of view.
 - e. Be tolerant.
4. Have I made a complete analysis of this audience and this speech situation?
5. Is my purpose concrete, definite, appropriate, timely, applicable?
6. Does this purpose run throughout the speech?
7. Is that specific purpose the pattern into which all the material has been fitted?
8. Have I selected the right material for the specific audience?
9. Is this material shopworn or of such a nature that it will not be accepted by my audience?
10. Have I adequate definitions for all terms which might not be understood by the audience?
11. Are the authorities I use well known?
12. Have I considered all phases of the subject?

13. Will my planned conclusion accomplish the purpose and gain the good will of my group?
14. Is the entire speech planned to be within the time limit given me to talk?
15. Am I personally sold on the idea of making this speech, on this topic, at this time, to this audience?
16. Shall I enjoy the opportunity of making this speech?

The successful speaker finds satisfactory answers to these questions. Having done so, he is then ready to make his speech outline and to begin his oral preparation.

SUMMARY

Select the topic on the basis of audience interest and the speaker's knowledge. Determine the definite response sought from the audience. This response is always the purpose of the speech.

Once the topic is selected and response is determined, analyze the potential audience. Analysis will show the needs of that audience in terms of response. Make an outline of the key issues or main ideas to be developed.

Select the material most suitable to the development of each of the main ideas. Use examples, illustrations, statistics, personal experiences, quotations from authorities, reasoning, appeals to emotion, figures of speech, analogies, humorous stories, poetry, references to persons and things, interesting narration, description, and exposition. Regardless of what is used, material will be effective only if it is concrete, novel, intense, varied, unusual and applicable to the group.

Material is used by a speaker only to obtain his response from his audience. If an example, illustration or other type

of material does not have a direct application, don't use it. Avoid all irrelevant references. One good example is worth two poor ones. One part of logical reasoning is worth ten parts of guesswork.

It is from this material that the speech outline is made. Main issues will become a division of the talk. Each detail of the speech will become a sub-head under one of the main issues. It is always wise to have more material than may be used to develop each of these sub-heads in the outline.

Each main idea should be introduced as a means of accomplishing a purpose. Each sub-head should be completely developed before the next sub-head is introduced. After each main idea, make a transition between it and the one which follows in the planned outline. Remember to make the entire speech coherent. Ideas must follow in a logical sequence. Unity must be preserved. Care must be exercised to have emphasis during the entire planned speech.

Remember that the assembling of all speech material, as well as its presentation, is effective only if the speaker enjoys making the talk. There must be pleasure in talking if you would talk well.

CHAPTER VI

Preparing the Speech for Delivery

YOU HAVE STUDIED the basic steps required in planning a speech. The discussion up to this point has constituted a preliminary analysis of the speech problem before the actual oral preparation. The decision to be made now is whether you wish to write, and then memorize or read your speech, or employ the extempore method when you talk.

THE SPEECH WRITTEN AND MEMORIZED

The first method is to write the speech in full. Inasmuch as the average speaker talks at a rate of approximately 150 words per minute, three thousand words should be written for a twenty-minute speech. After the speech has been written and corrected, one of two alternatives must be faced. The speech may be read, perhaps with lifeless voice of so many speakers, or it be committed to memory.

The author of this text is opposed to the writing and memorizing of any speech. Basic principles of speech effectiveness are lost through this type of presentation. It is impossible to anticipate all the problems of any actual speech. Writing a speech in the quiet of an office or study is a different thing than actually presenting it to an audience. Unless that audience is seen, watched, and studied while one talks, even the implied purpose of the particular speech may be lost. No matter who the speaker is or what his mes-

sage may be, he cannot be effective unless his speech seeks something definite from his audience at the actual time of speaking.

Failure to seek a definite audience response results in many poor speeches. The principal weakness of the written speech is that it cannot recognize or allow for any change in the mind of the audience between the time of preparation and the time of delivery. Frequently the audience mind of one day is a different mind the next. Perhaps speakers who write speeches do not care how the audience reacts. Perhaps they do not wish to offer anything concrete or specific. However, the successful speaker is primarily interested in offering something concrete and specific. The wise speaker considers his audience and its reaction a barometer. He watches for that reaction and changes his speech in accordance with what happens as he faces that group. This cannot be anticipated in advance or written into a speech and memorized.

There is justification for the written speech under certain circumstances. For persons in certain positions there are speech occasions on which they must present written messages. The President of the United States, the president of the New York Stock Exchange, the president of a large corporation cannot speak at any time on any question without the danger of being misquoted. Such misquotation might cause dire results to the economic and political structure of the nation. To prevent error in the transcription of speeches, these speakers must follow the written copy.

Many speeches delivered by prominent individuals are broadcast today over national radio networks and have some justification for being written. Radio has become a big business. Time on the air costs money. Commercial commitments make it necessary that time limits be observed. Therefore, we may excuse the written speech which is de-

livered on the radio because of the mechanical proprieties which have to be observed.

To gain confidence, however, and to increase speech efficiency, the written and memorized speech must not be relied upon. Speakers who memorize are usually more interested in trying to remember what was written than they are in having the audience interested in the logic, reasoning and pleasant presentation of the speech idea.

Unless a speaker has been trained in the art of interpretation, he usually delivers memorized material in a mechanical and artificial way. His mind, which should be at ease analyzing the audience while he talks, is groping for words on a printed page, utterly oblivious to anything other than the speech he is trying to remember. Such mechanical presentation usually bores the audience.

The memorized speech makes no provision for events which may occur during the interval between memorization and presentation. Everyone, at one time or another, has listened to a program in which one speaker has repeated, practically word for word, what another has said. At a recent convention of salesmen I heard one speaker say, "I do not know what I will do if somebody is ahead of me on the program and talks on my subject." What an admission of inferiority and weakness. This happens many times to many speakers. The fear they have about such situations can be avoided by planning talks, using the outline method, and by the avoidance of any and all written-out speeches. In fact, this suggestion is given to all speakers who now write their talks:

After you have written your speech, tear it up and throw the pieces away. Do not read what you have written.

Through some twenty-five years of experience in both teaching and speaking, I have found many times that the better speeches I have heard have resulted from some

spontaneous audience reaction either immediately before or during the speech. Often the prepared speech, studied and planned carefully, has never been delivered as a result of happenings in the audience or events arising at the time of speaking. The quick adjustment to the actual situation has made such speaking successful. Audience reaction has been greater and more effective results have been obtained. None of this would have been possible in a memorized speech. The speaker who "has his speech pat" never changes it. He cannot change it. If he tries to change the memorized speech to make an adjustment, he flounders around like a drowning man wishing for the life preserver of his written speech. It's rather pitiful, too, I think, to observe some speakers trying to fit their written speeches into a situation which they did not expect at the time they wrote the original talk. Usually it's a ghastly performance. There must be freedom of adjustment in every speech situation. There must be recognition of happenings and events. The clever speaker uses every such happening as a direct aid to his own speech effectiveness.

An experience of several years ago illustrates this point. A university professor had been asked to talk at the school commencement in a small town. He had never spoken in that community but prepared the speech on the basis of such information and analysis as he could obtain. Upon arrival at the school, he was ushered into the principal's office. Shortly after, a poorly clad, elderly man came into the office carrying two boxes. He chatted with the speaker and said that he had been janitor of the building for a number of years. Smiling shyly he stated, "All the girls will wear my flowers."

The principal explained that during twenty years the janitor had made corsages from flowers of his own garden for girls of the graduating class. This kindness of the janitor

which was known by the audience provided the speaker with an introduction which he could not have had if he had written the speech weeks before and committed it to memory. The idea gave him a further point or two for his talk. It provided a direct audience contact. He was thus able to project his speech thought more easily to the group before him. The audience felt that the speaker was talking to them, had come especially to talk to them. He was not there to "give a Commencement Address."

A memorized speech is an admission that a speaker does not have confidence in himself. The speaker admits that he is unable to stand before an audience and talk conversationally with them. Yet every speech should be delivered in a spirit of conversation. All speech should be the pleasant exchange of ideas between the speaker and his audience for the purpose of accomplishing a specific response. If a speaker lacks this confidence to carry on a conversation, he cannot make a good speech.

THE SPEECH WRITTEN AND READ

The man who reads a speech creates the idea that he did not consider the occasion worthy of adequately preparing the speech and giving it without the use of papers or notes. In following the manuscript he spends little or no time watching his audience. He forgets the simple speech rule, to be direct. Reading makes no allowance for interruptions which may occur in the audience, and audience reaction must be observed constantly by any speaker.

If a speech is long, the mere sight of many pages makes the audience fidgety. An audience should never be given the chance of estimating in advance how long it will take a speaker to read his speech.

Likewise, reading makes no provision for the use of gestures. It prohibits bodily activity or movement which

may be needed to illustrate a point. Even if a reader does attempt to emphasize some point with physical movement, this movement is usually artificial. All gestures should be spontaneous and co-ordinated.

We should qualify the reading of reports and the giving of papers as distinctive types of oral presentation not coming under the head of public speaking. Many technical organizations recognize this condition in planning convention programs. For example, an officer of a national scientific association sent a letter to all members who were to speak at a convention and asked them to prepare their speeches so that they could be delivered as speeches. The suggestion was made that the committee did not wish to have a series of speeches read at the convention. The point was stressed that the only things to be read would be the papers on various phases of research which in themselves were not speeches.

EXTEMPORE METHOD

The extempore method of speech presentation uses the outline and permits delivery to become spontaneous and real. Many are confused with the term *extempore* and use it synonymously with *impromptu*. Extempore speech is that which has been well prepared, adequately outlined, and orally practiced—never written or memorized. Impromptu speech is that which is delivered on the spur of the moment without formal preparation.

The extempore method is the best method for the average speaker. It provides complete freedom by allowing adaptation of the speech at the time it is being given to changes in situation. It affords the speaker opportunity to stop at will and yet give a complete speech picture to the audience.

A luncheon speaker had been notified that he must

finish at or before 1:30. He had been asked to prepare a twenty-minute talk. After the luncheon, which ended at 12:50, the presiding officer introduced one member who had attended a regional conference. His report took twelve minutes. Then a representative from a visiting club was introduced and was asked to say "a few words." He talked for eight minutes. Two members had anniversaries and one a birthday, and the combined greetings, songs, and good wishes took another ten minutes. The secretary read an urgent communication from the national president which took six minutes more. Then the speaker was introduced, and by the time the introduction was finished the clock showed twenty-eight minutes after one and the speaker had been asked to end his talk not later than 1:30.

As the chairman finished the introduction, more than half the membership started to leave. Most of them had appointments which they could not miss. They did not want to interrupt by leaving during the talk. There was just one thing for the speaker to do, and he did it. He jumped to his feet and told the men who were half way out of their chairs to remain seated. He told them that he would make his talk in two minutes and asked them to remain. This was done and at 1:30 the program was over.

He couldn't have given his twenty-minute speech in two minutes, could he? However, that is exactly what he tried to do. He had planned his speech using the extempore method. Hurriedly, the main point he had planned to develop in the longer talk was immediately condensed and given incompletely in the shorter time.

This speech situation is not unusual. It arises frequently. Most speakers, however, are unable to adjust themselves, as they should, to the circumstances which have arisen. The extempore method of speech would make such adaptation possible.

THE OUTLINE

The extempore method always allows ample freedom in speech preparation. It allows the speaker to draw on the full store of his material, if needed. It makes possible the use of any part of his material which circumstances may suggest should be used.

There is greater freedom in delivery when the speaker is not bound by manuscript or notes.

It allows the "you" which is so important, to go across to the audience and establish immediately the friendly "you and me" approach which is essential to effectiveness in speech. This must be spontaneous and natural, never artificial.

The extempore method of speech preparation uses an outline as a guide to both practice and delivery. The outline further acts as the ladder on which the several steps in the speech continuity are placed. A good outline has three parts: introduction, body, and conclusion.

The introduction should be short and should include:

1. A statement of appreciation for the opportunity of addressing the group. (Such statements, however, must be sincere and spontaneous.)
2. A statement of the purpose of the speech. (A good rule to observe is: Within three sentences from the time you start, be in the heart of your speech.)
3. A recognition of the introductory remarks of the chairman.
4. A tie-up with what has gone before. (Always refer to previous speakers and acknowledge comments made on the program.)

The introduction should be prepared last. It must always recognize the actual speech situation. Never prepare in advance an artificial opening. The introduction presents the

opportunity to establish a friendly relationship between speaker and audience. Take advantage of this opportunity.

As you think about your talk, list the many ideas which occur and do not worry about their continuity or importance. Write out key words which will indicate thoughts. Jot down as many things as you can which may help the actual speech. Then select the best arguments or best reasons for believing in your speech idea. These will come as a result of analysis and thinking and will become the main issues of your speech. Each should be listed in the outline.

The body of the outline should contain:

1. The issues which will accomplish the purpose of the speech;
2. A number of subordinate headings under the main issues, each connected in logical order;
3. A statement of the desired response in terms of the audience analysis;
4. The analyses, the figures of speech, the examples, the stories, the illustrations, the statistics to support and prove the main issues;
5. The testimony of authorities.

The body of the outline may consist of words, phrases or complete sentences.

After main issues have been listed and supporting speech material is noted, you prepare the conclusion which should contain (1) A summary of the main ideas, and (2) A plea for acceptance or refusal of that which is advocated or opposed.

SUGGESTED MODEL OUTLINE

Introduction: (A) Recognition of chairman; (B) Statement of appreciation.

Body: A. First Main Issue (This should be the first reason for seeking the particular response from your audience.)

1. Sub-head—Examples, etc.
 2. Sub-head—Illustrations, etc.
 3. Sub-head—Facts, etc.
- } (Speech
Details)
- B. Second Main Issue (The second reason for seeking response.)
1. }
 2. } Material to aid in developing your
second idea.
 3. }
- C. Third Main Issue
1. }
 2. } Speech Details
 3. }
- Conclusion: A. Summarize main issues.
- B. Make a plea for acceptance or rejection according to the specific purpose in speaking to the particular audience.

Note that the speech details are always in support of a particular main issue. The outline should list all examples, illustrations, authorities, quotations, facts, stories and experiences to be used. Obviously only the most important are selected in the actual delivery of a speech. Note, too, that main issues are listed as "reasons for seeking response." The strongest issues should be last in the outline. Provision is made in the suggested model outline for only three such issues. If the speech requires more, add more.

While making the outline it is wise to keep the following three things in mind constantly:

1. The audience. (A Rotary Club, Boy Scout Council.)
2. The speaker's relationship to the audience. (President of the club, or only a member? Stranger or well known to the group?)
3. The time limit assigned for speaking. (Plan to talk

under this limit; never plan to talk beyond the given period.)

In the preparation of the outline, remember to select issues and material in terms of the needs of the audience. Every speech should be prepared for a specific group. Every issue should be selected and developed to accomplish a specific purpose. The speaker's relationship to the group will govern the choice of material. The time allowed for a speech must be considered, also, in the original planning and selection of material. Prepare the outline well in advance of the speech date. Doing so will guarantee a better speech.

SPEECH PRACTICE

Practice the speech from the outline—that is, visualize the audience and deliver the speech. Practice aloud. Imagine an audience before you. Simulate the actual speech situation. Practice with sincerity and industry.

The wise beginner will read and study speeches of leaders in business and politics. He will attend meetings and hear the best speakers who come to his community. He will hear broadcasts by world figures. He will listen to commentators whose speech material is worthy of attention. This, however, is not enough. He must practice every day.

Oral practice will aid in overcoming speech difficulties and will remove in time any inferiority complex which prevents development of a pleasing platform personality. In brief, it will provide speech consciousness.

After the material and outline have been prepared, the speaker should stand in his living room, and, taking the first issue in the body of his speech, should start talking. He should discuss every possible angle he can think of on that one issue, using all his illustrations and examples. He should

look around at the chairs and imagine that each is occupied. Once he exhausts the material on the first issue, he should start talking on the second in exactly the same way. The mind should be refreshed, in these early practices, with the continuity written in the outline. Fifteen or twenty minutes should be spent talking on the planned issues. Then the outline should be put away and practice should be continued without attempts to recall exactly the sentence structure previously used. Practice at every opportunity; practice every day; practice anywhere; practice aloud.

Talking aloud on the issues in the outline will bring familiarity with its continuity. The more the key issues and various illustrations are used in practice, the more quickly will the speaker acquire confidence in his material. Some of it will sound exceptionally good; other portions will seem out of place. Practicing should be continued until the speaker gains the feeling that he knows what he wants to say. He has by now eliminated much of his original material. He has added new ideas and new illustrations; his continuity is coherent. He is sure of himself and his speech. Now he is ready to go into the actual speech situation with complete confidence, to do a good speech job and do it easily, simply, and effectively.

I have had business men in classes who, every evening, have gone into their living rooms, and, with mother and children occupying chairs, have practiced speeches scheduled a week later. I have had students who, as part of their speech program, talked to their fraternity groups after dinner. Oral practice of this type is essential for the average person who wishes to gain confidence and improve his general speech manner. The best speakers are men and women who practice orally.

The combination of the outline (which contains the "fifty-five minutes worth of material for the five minutes of

actual speech”) and oral practice will provide an opportunity to measure speech development and improvement. The first speech outline and practice will be difficult. The second should be easier, and, as time goes on, the assembling of speech material, the making of outlines, and hours of practice will become more pleasurable.

READING ALOUD

In addition to the oral practice of speech material every person reading this book should plan a program of reading aloud to augment the practice of the normal speech assignments. This reading aloud should be varied. It should follow a time limit of between ten and thirty minutes, twice a day. For example, one day read something from Dickens; the next, selections from the Bible; the next, poems from the works of Walt Whitman, Shelley, Keats, or Browning. A program of reading aloud will improve sentence structure, speech style, speech manner, melody and rhythm, and vocabulary. We tend to remember what we hear. When we read aloud, we both see and hear the words.

In addition to reading aloud, listen to recordings made by good speakers and dramatic readers. Records are available which recreate current masterpieces of literature, dramatic poetry, and the great speeches of world leaders. There are also records which have voice drills, correct pronunciations, and words commonly mispronounced. The Daggett Studio and the Linguaphone Institute of New York City, the RCA Victor Company, of Camden, N. J., and the Gregg Publishing Company, of Chicago, will be glad to send catalogs listing records available.

To improve daily speech, participate in as much conversation as possible. We extend greetings to people; we pass the time of day making inquiries as to the health and happiness of others. We do these things many times each

day. Every time we participate in any such conversation we have a chance to practice all of the fundamentals of good speech. Few of us take the time, however, to talk well in conversation. In the rush and hurry of our existence we find or overhear exchanges like the following:

"How 'r' yuh?"

"I'm fine, how 'r' yuh?"

"Whatcha doin'?"

"Not much. What ya doin'?"

"Same as ya."

"Well, glad tuv seen ya."

"So long."

If one would talk well surely he would not take part in such conversation. He would exercise care in the way he talked so that he might make the most favorable impression upon those with whom he had the conversation.

Speech consciousness would influence the average telephone conversation to become something more than a mere garbling of sound. Most readers have been in home or office and have overhead the following expressions in telephone speech: "Yeah," "nope," "huh," "yeah," "yup," "yup," "nope," "nope," "of course," "goo-bye."

If by chance you do not indulge carelessness in telephone conversation, you are probably the only person in your community with whom it is a pleasure to talk.

Oral practice of the planned talk, the making of a good outline, the daily habit of reading aloud, and a sincere desire on the part of the speaker to become speech conscious at all times will soon evolve a successful speaker. Oral practice, however, should not be limited to the immediate home or family. It should be pursued at any time and in any place, always with the thought of "improving by doing." Being speech conscious means talking well every time a speaker opens his mouth. It means being careful with the

greeting given to a neighbor; it means using good speech every time we use a telephone; it means care and plan for every and all speech situations.

The exercise of care in the use of good sentence structure, the right vocabulary, and charm of voice and manner with the elimination of slurring sounds and phrases will do a great deal to achieve effective conversation.

There is unfortunately no pill, salve, or lotion which will turn a man or woman into a better speaker. On the other hand, the old philosophy that a man has to be born a speaker is fallacious. Anyone who is a normal human being, possessing average intelligence, willing to observe the suggestions of speech common sense, can make a good talk at any time, under any conditions.

For most people, however, the will to acquire this speech ability takes time. It requires hours of oral practice. It presupposes hours of thinking and consideration. If you are in a speech class and have an assignment for tomorrow you cannot prepare the talk at midnight and have it register effectively on the morrow. Speech material must become a definite part of the speaker. The urge to speak must be present, and a deep desire for self-improvement must be heart-felt. The mind is used only to organize speech continuity and to present that continuity in the most logical way. The spirit of a man will govern his speech effectiveness.

Without a desire and a willingness to spend hours in speech preparation, a person cannot hope to accomplish effective results. Thousands of men and women every year join evening speech classes and pay fees as high as one hundred dollars per course. While it is true that in stores you may pay an amount across the counter and in return receive merchandise which you may use without expending further effort, such is not the case with speech. You may read textbooks on public speaking; you may hear lectures

on how to speak, but you will not be able to talk in the easiest or most effective way unless you have the will to increase your own speech efficiency and are willing to spend hours in the practice of your speech efforts.

IMPROMPTU SPEAKING AND THE IMPROMPTU CODE

Few are ever called upon to make a "formal" speech. Yet all are expected to take part in conferences and discussions, and to be able to hold our own in any conversation. Many of us belong to clubs and organizations where, by virtue of our membership, we are expected to take part in the various activities of that group. We are called upon to give opinions or points of view, and are asked for advice, even if no one takes it after the asking. This type of speaking, the every-day speech, is called Impromptu Speaking. It is oral communication accomplished without formal or previous preparation.

If one is called upon without previous knowledge to express an idea, the best impression will be given if the speaker acts and talks as if he were prepared. This impression can be created if the speaker uses the Impromptu Code when called upon to speak under such circumstances. The code is simple, yet very effective. It is suggested that every individual who wishes to talk more successfully learn the code and use it on every Impromptu Speech occasion. Here it is:

1. Determine the point of view you wish to express and state it.
2. Justify and support your point of view with logic, reasoning, and all available information.
3. Develop one point at a time and continue the impromptu speaking by points.
4. Summarize your main statements, restate your point of view, and then sit down.

The use of this code presupposes that all will be willing to state a point of view and be definite about it. Too many act as though it is difficult to make up one's mind as to where he stands on a given proposition. We should be either for something; opposed to something, or have no thought about it whatever. In any case we should state the opinion we have.

Having stated a point of view naturally, we should be able to justify its statement. Our opinions should not be given lightly or without thought. Our reading, our experience, our thinking and analysis of current affairs should give us background for whatever thought we have about any question.

If we talk, using the point system, our speech easily falls into a coherent pattern. For example: Suppose you have been asked by a club president to give an opinion on the advisability of having a new clubhouse. You, as a member, should have a decided opinion about this. You should be for it or against it. If you admit no interest whatever, you are at best a poor member of the organization, for membership in any club not only grants certain privileges but demands from you certain responsibilities. One of the responsibilities of membership is that one keep abreast of happenings and events within an organization. Having a point of view about the new building, you stand, when called upon, and say: "I am in favor (or I am opposed) to the new clubhouse. My first reason is,"—and then give it. You would continue after your first point by stating, "My second reason is,"—so on.

Having stated your points, make a summary and then sit down. This is important. Too many who talk impromptu feel that they must continue talking.

In every organization, however, there are always many who "wear the emblem" but do little else for the club or

group. They are honest when they say that they have no opinion whatever about certain things. In such cases, if those members are called upon, the easiest, and, at the same time, the most effective reply they can give if and when called upon, is to rise, address the chairman and say, "I have no opinion on this matter, Mr. President." Such members should then sit down; make no apology, and give no vague arguments for the lack of opinion. No one should confess that he is "too busy" to know what is going on. No one should suggest that his "mind is blank," a sign of mental laziness, or ask to be "excused from giving an opinion at this time." Such statements are indications that individuals want to be on the prevailing side and are afraid to commit themselves in advance.

Someone will remark that he honestly does not have an opinion, that he does not care whether a clubhouse is built or not. No suggestion has been made that a speaker must cultivate omniscience. It is not the purpose of this text to urge all who desire to speak to express a point of view, regardless of circumstances or conditions. It is simply suggested that if and when a point of view is expressed about anything, such opinions be expressed in informal meetings and conversations through the use of the impromptu code.

The code will help the impromptu speech. Yet so-called impromptu speeches need not be given without adequate preparation. Most people fail to anticipate common, practical speech situations, many of which could be prepared for with talks planned in advance.

An executive attending a conference knows what the problems under discussion will be and can plan the comment he wishes to offer. The lodge committee chairman knows that he will have to make a report; he can be prepared to present that report in the best way possible. Oral practice in advance will help him to do a better job at the

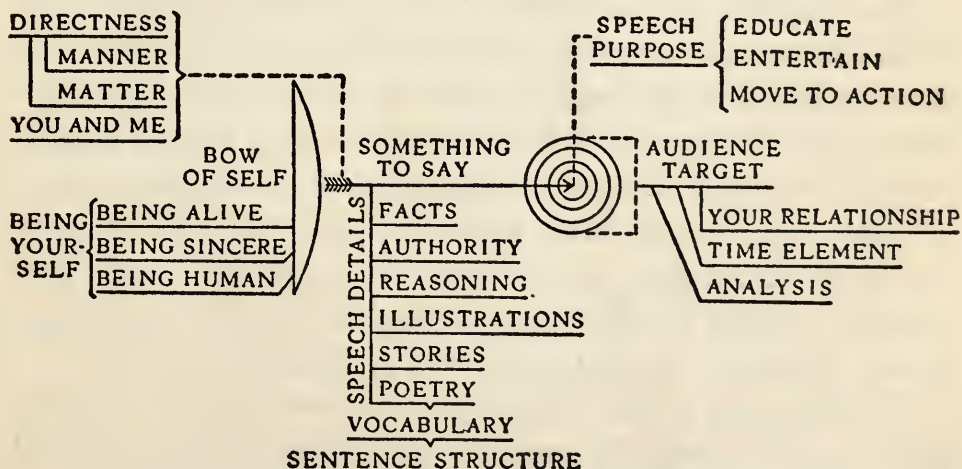
time of the meeting. The field representative knows that certain questions will be asked as he calls on his trade. Answers for these questions can be anticipated and prepared.

We can plan for important telephone calls, make a mental outline of what we will say when we go to the meeting of the lodge, prepare for the classroom lesson in case we are asked to take part in the discussion. All these and similar so-called impromptu situations can and should be transformed into effective extempore speech. Yes, even good conversation in our homes or elsewhere can profit by the use of suggestions from the Impromptu Code.

THE SPEECH ARROW

Some years ago at Northwestern University, Professor Lew Sarett used a bow and arrow and a target to illustrate the fundamentals of speech theory. That arrow is reproduced (with the addition of the theories of this text) because it summarizes clearly and definitely the entire pattern of speech organization and the arrangement of speech material for successful speaking.

The illustration shows the "bow of self," the "arrow of speech," and the "target of audience." Giving a speech is



not unlike shooting an arrow at a target. In both cases the speaker or the archer attempts to drive the point of the arrow into the bullseye of the target.

The "bow of self," the driving force behind the speech arrow, must have all of the human qualities of one's personality. The "bow of you" must be the sincere you, backed by an urge and desire to speak. This bow governs the flight of the arrow. The strength of the speaker, his personality, his earnestness, and his conviction will do much to influence the audience.

The "arrow of speech" contains the pertinent facts, figures, reasoning, illustrations, examples, opinions of authorities—all the material of the speech.

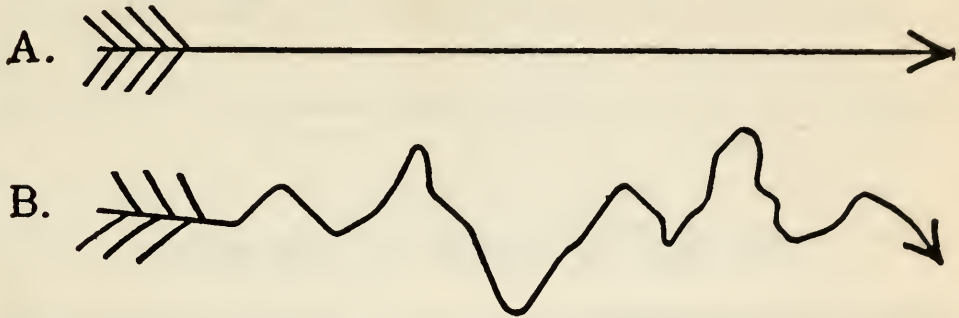
The "arrow of speech" must have a head because, as the flight of an arrow is directed by the tip, so is the "arrow of speech" directed by its purpose, the definite response sought from your audience.

The "arrow of speech," the entire structure of the talk, must be constructed with a good vocabulary and sentence structure. Unnecessary repetition, poor phrases, long sentence structure, poor vocabulary, and carelessness in enunciation, pronunciation, or articulation are to be avoided.

The "target of audience" is the specific audience for which the arrow has been prepared. If we wish to hunt, we do not walk into the woods until we reach a clearing, aimlessly point the gun, and fire, hoping we may hit the quarry we seek. We stalk the game. Finally when we see the quarry, we take careful aim, and then fire. So it is with speech: We need to analyze our "target of audience," then aim and fire, hoping to effect our purpose by the logic and force of our material, presentation, and speech personality.

The diagram shows two speech arrows. The first represents a speech given by one who knew what he was going to

say and who followed through, adhering strictly to the issues he planned to make and supporting them with adequate and appropriate material. He said what he had to say and then sat down.



The second arrow represents the efforts of another speaker who wandered in his speech. He started and then stopped. He presented illustration after illustration. He gave examples which were irrelevant. He repeated himself. He finally reached his conclusion and finished his talk. However, he had no definite purpose; he had sought no specific response; he had failed to apply the simple suggestions of speech effectiveness. During the entire speech his audience had been wondering where he was going, and when, if ever, he would reach his destination.

Every speech should be planned with the idea of moving forward and reaching a planned terminal. Once the terminal has been reached and the purpose accomplished, the speech is over. It has been successful. The speaker has talked well.

CHAPTER VII

Your Voice and Tonal Quality

THE HOW OF SPEECH VS. THE WHAT

UP TO THIS POINT you have learned the mechanics of organizing speech material and of preparing this material to produce the most effective speech. However, there is one thing that must be remembered. Regardless of how well the speech is organized or how important the material may be, the audience impact at the time of the actual speech situation can be effective only in proportion to the manner in which we deliver the material we have planned.

What we plan to say is always important. How we say the what is often more important. Many fine speeches, well prepared, well organized, with much worthwhile thought and content, fail to be effective because the speaker has never learned the importance of having melody, inflection, and variation in his tone and voice.

Many speakers slur sounds, substitute vowels, drop final consonants, and talk in a monotone. Each of us has a vocal mechanism which, if used properly, can increase general speech effectiveness. Most people, however, "talk with their mouths closed"; effect slovenly and careless articulation, enunciation, and pronunciation; breathe with difficulty, and make a series of grunts and groans every time they talk.

It would be interesting to learn why people talk this

way. The voice can be the best asset of personality. Tone, inflection, manner of talking, vocabulary—all combine to characterize speech personality, which, in turn, governs impression on others.

Most of us take pride in improving every other personality trait we possess. We are careful of our appearance, of our health, of our possessions. We buy new clothes, check with our doctor and dentist twice a year, take our automobile regularly to the garage for whatever services it may require. In business we take business inventories and learn what products do not sell.

It seems strange, then, that the average individual, so anxious to have everything right with all that he owns or has, is so often careless in his way of speaking. All of us should take inventory of our speech habits, tonal deficiency, and poor vocabularies. We should check regularly the manner in which we talk to others. We should realize the importance of how we talk.

Throughout the civilized world one common characteristic always has been found in men and women whose lives have been a source of inspiration to others. Without exception, all have shown more than average competence in the use of their mother tongue. Why? Because language—words and sentence structure—are the means whereby one communicates ideas to others. Those who have been able to express themselves well have been given leadership; they have been given the confidence of their fellows in whatever life situation was present.

Each of us can gain this same confidence. We can make our speech attractive. We need not continue to talk with the negatives making so much speech ineffective.

A good voice is not a gift. It comes as a result of training and practice. A good voice has a balance between tone and articulation. A good speaking voice has a rhythmic quality

and can be easily understood the first time it is heard. Tone is the musical quality of the voice. Cultivate it. One's voice must possess depth, range, flexibility, and individuality. These qualities are the result of both physical equipment and character. You cannot have a good, clear tone if you talk through your nose. The voice will be raspy and negative and will fail to carry conviction if its owner is emotionally upset or if his character is at fault.

BASIC TYPES OF POOR VOICES

Your voice should be *you*. It should reveal a definite personality, pleasant and impressive. An analysis of basic types of the poor voice from the point of view of tone indicates that the following are the main offenders:

1. *The Same-Tone-Always Voice*. Here the speaker gives every utterance with the same inflection and indifference. This voice lacks all human emotion. It says, "I love you," and "I hate you," with equal enthusiasm. Yet a wise speaker realizes that every mood can be reflected in the tonal quality used. Every emotion can be eloquently expressed with changes in inflection. The same phrase, given with different tonal emphasis, can create different meanings in the audience mind. If the audience is to be persuaded toward a particular point of view, then the tone must create that viewpoint.

2. *The Apologetic Weak Voice*. Many have this type of tonal quality. They are the timid souls of this world, fearing to speak out lest they offend someone. They do not wish to be heard and their little murmurs are always lost in the more or less fine conversations of others.

3. *The Chip-on-the-Shoulder Voice*. This is the antagonistic, hard-boiled tone affected by many speakers. Perhaps they wish to cover some form of inferiority complex. Perhaps they do not know any better, but their main tonal quality

is that of the boxer about to knock out an opponent. Such a voice does exactly that. It is not a pleasant voice; it is hard, heavy, brusque. Few persons enjoy being "barked at" and the speaker who uses a chip-on-the-shoulder tone is rarely effective.

4. *The Voice of the Martyr.* Here we find a tonal quality that whines. The user is one who knows "that everything is wrong; nothing will ever be right again." There are "tears" in this voice, sounds of self pity. The successful speaker neither whines while talking, nor makes his audience "suffer" with him.

THE SPEECH MECHANISM

If we would avoid the poor tonal quality most of us have, we must first understand something about the vocal equipment which makes tone. The center of all speech is the larynx or voice box. This is located at the head of the wind-pipe, directly behind the Adam's apple. Within the voice box are the vocal cords, set in motion by air from the lungs. This vibration gives us a basic sound or tone, moulded into speech by proper use of the tongue, teeth, lips, and palate. Voice control and voice melody, as well as pitch and force, are dependent upon proper use of the tongue, teeth, lips, and palate.

When the vocal cords are tense and lengthened, the pitch of the voice rises; when they are relaxed and shortened, the pitch is lowered. Resonance and quality of voice are controlled by sets of muscles located at the opening of the larynx. This part of the vocal mechanism is known as the pharynx and is the resonating cavity which extends from the larynx upward to the base of the skull. Its chief function is to produce tone quality. A moderate decrease in the size of the pharynx produces brilliant tones; too great a decrease produces sounds that are strident or shrill. The develop-

ment of volume depends on both breath pressure and the use of resonators. The pharynx and the oral and nasal cavities form the resonance chambers which help give quality to speech tones. All speech is accentuated through these resonance chambers.

The human sound-producing mechanism consists of a source of air supply to motivate the sound system. The lungs and bronchial tubes form the air reservoir and in combination with the muscles of the thorax supply the air pressure for the vocal bands. The vocal cords in the larynx provide the vibrating mechanism which is put into action by the air pressure. The muscles to which the vocal cords are attached help control the length of the sound waves produced. When the vocal cords are separated, low pressure air in large quantities flows through and produces sound waves with low frequency. When the cords are brought close together, less air at higher pressure produces the higher frequencies. It is muscular control of these cords which gives inflection to the speaking voice.

In some ways the voice may be likened to a musical instrument having three parts: a motor, a vibrator and a resonator. In a violin, the motor is actuated by the bow of the violin; in voice, the motor is actuated by a stream of air. The vibrator of the violin may be the strings; in the voice, it is the vocal bands. The resonator is the cavity of the body of the violin; in the voice, it is the cavities of nose, mouth, throat, and sinuses.

In addition to the vocal mechanism all humans have a center of mobility and thought located in the cerebrum. It is here that thoughts are recorded and, when properly stimulated, are directed and connected to appropriate muscular activities which result in audible speech transmission.

This stimulation, however, must observe certain basic principles:

1. The stimuli must be adequate. Lack of intensity of stimuli is responsible for the audience reaction, "Louder, please."
2. The stimuli must be within the range of the receptor equipment (hearing of the audience). Some ear mechanisms are not as sensitive as others and cannot receive stimuli on a frequency that is too high or too low. This is perhaps more important in singing than in speaking, but it must be given consideration by some speakers who talk with sufficient intensity but within a frequency range either too high or too low.
3. The stimuli must be appropriate to produce the desired responses. If an emotional response is desired, the stimuli must be those which will produce the desired response.

Most voice difficulties can be traced to some emotional upheaval. Your voice is the result of all your experiences that have gone into making you what you are. You may still be living with old doubts, grief, or old antagonisms. You may be reliving the baby-talk days of yesteryear. Your voice, however, never forgets anything that ever happened to you, or that you ever heard. You should empty yourself, as much as you can, of every negative emotion. Real intelligence and character must help you to improve your own speaking voice. Remember that most speech difficulties, even those of stammering and stuttering, can be traced back to some form of emotional upheaval. Unrhythmic breathing (hesitancy in speech) usually comes because there is a fear of meeting a situation or because one lacks confidence in himself or because some emotional conflict is going on inside the speaker.

Voice and how to make it, like a good many other things, is taken for granted by many, despite the fact that everything we see and hear in those about us may be a sign or signal of meaning or thought. Good voice is interesting and pleasant to hear. The squeak, growl, or the shrill and strident voice are handicaps to any who wish to be successful or wish to possess a pleasing personality.

RULES FOR IMPROVING THE VOICE

If we would avoid the types of poor voice which have been listed, we should observe some simple suggestions for improving our general tonal quality. These rules are:

1. *Open the mouth when talking.* The average individual keeps his or her mouth almost completely shut. The five vowels of the English language should be made with the mouth open. If you will stand before a mirror, practice sounding A, E, I, O, U, and observe the mouth opening, an appreciable difference in tonal quality will be immediately distinguishable when the mouth is completely open. If you would avoid an unsatisfactory voice, make all sounds of your speech in your mouth. Good speakers do not form their tones in the back of their throats or in the head or breathe them through the nose.

2. *Use the tongue and lips freely.* Only thus can one speak distinctly. If the lips are held tight, the teeth have a tendency to come close together, and the mouth as a result remains closed. However, since we do not make a living in poor ventriloquism we should use the speech mechanism we do have to give us maximum melody and inflection.

If the throat is to remain loose and open, when one is talking, words must be framed at the front of the mouth. Don't be discouraged if lips and tongue are lazy or inactive. Lazy tongues are common. Limber up the muscles by moving them up and down and around.

3. *Pronounce all final consonants*, all sounds in every syllable of every word.

4. *Give proper emphasis to all vowels* and make all short sounds short, long sounds long. Do not substitute vowel sounds.

5. *Breathe properly*. The air should come from the lower lungs. Breathe deeply. Generate all power for speech in the diaphragm. The throat, tongue, teeth, jaws, and lips merely shape the sound. They must be relaxed in order to do this. Proper use of the diaphragm will provide all needed power for good speech. Do not force the voice from the throat or from the upper bronchial tubes.

6. *Hold your body correctly*. Stand erect, with shoulders and head up. Give your voice freedom, fullness and resonance.

7. *Speak with the proper rate*—approximately 150 words a minute. Never hurry speech. The tongue and lips must have sufficient time to form all words correctly. Make sentences short.

8. *Avoid negative mannerisms*. Avoid talking out of the side of the mouth or using too much head movement. Any artificial movement or use of the speech mechanism will make for poor voice.

9. *Speak naturally*. Avoid all tonal affectation. Do not imitate anyone. Be yourself when you speak.

10. *Believe in and feel the subject you discuss*. Tonal sincerity will be immediately recognized.

Many exercises are to be found which will strengthen the voice, improve the breathing. Many splendid texts are available which offer exercises for practice in voice improvement. Those given by Dr. Letitia Raubicheck in her book, *Improving Your Speech*, will be found helpful by any student who has articulation difficulty.

If you are conscious of a speech defect such as stammering

or lisping, consult an eye, ear, nose, and throat specialist to determine whether an organic disturbance exists. Since ninety per cent of all serious speech defects are functional and psychological disorders, not organic, you should also consult a trained speech teacher who can, through the suggestion of proper exercises, effect cures even in cases considered hopeless.

ENUNCIATION, PRONUNCIATION, ARTICULATION

In the field of voice improvement there are three words with which one should become familiar. They are enunciation, pronunciation, articulation.

Enunciation is the manner of utterance with regard to the fullness of tone and distinctness of articulation. (Distinctness)

Pronunciation is the act of uttering words with the proper sound and accent values. (Correctness)

Articulation is the utterance of a characterized series of sounds, especially consonants. It depends on the movement of the tongue, lips, and palate in the utterance of human speech. (Skillfulness)

The average individual enunciates poorly, pronounces incorrectly and articulates carelessly. Here are some examples:

“Didja eat?”

“Lemme”

“Gotta”

“Doin”

“Dimond”

“Choclit”

“Betchu”

“Factry”

“Jist”

“Kep”

The following expressions are typical of those used by persons who do not take time to articulate carefully:

I yam for I am

C'mon for Come on

Agin for Again

Be'cuz for Be-cause

Cath'lic for Cath-o-lic	Un'other for An-other
Liter'choor for Lit-er-a-ture	Ej'ication for Ed-u-cation
Mar'vul for Mar-vel	For'chin for For-tune
Pitcher for Pic-ture	Ex'cept for Ac-cept
Fil'lum for Film	Nex' for Next
The'āter for The-a-ter	Foist for First
Reckonize for Rec-og-nize	Fir for For
Slep' for Slept	Fren' for Friend
Su'prized for Sur-prized	Ketch for Catch
Wuz for Was	Ath'a'letics for Ath-letics
Crik for Creek	Uv for Of
Per'dikament for Pre-dic-a-ment	Amurrican for American
Gov'ment for Gov-ern-ment	Reg'lar for Reg-u-lar
Pro'grum for Pro-gram	Kin for Can
I'dear for I-dea	Jist for Just
Champ'een for Champ-i-on	Por'trut for Por-trait

If one did nothing more about his voice than articulate carefully, his tonal quality and melody would be improved. Speaking distinctly would add effectiveness to 90 per cent of the voices we now hear. Correct enunciation, proper accent on correct syllables, and the proper emphasis on long and short vowels will also give melody and pleasantness to most tonal quality. Proper rate of speaking with adequate use of the pause will also help make more pleasant speech.

ARTICULATION EXERCISES

The practice of reading articulation exercises will be found helpful in aiding the average person to overcome a careless speech manner. Such exercises, however, will be valuable only if reading and practice are part of a plan to overcome slurred sounds. Sufficient practice will give the tongue and lips flexibility. Read each exercise several times and train the ears to hear the correct sounds which should be made.

1. What noise annoys a noisy oyster most? A noisy noise annoys a noisy oyster most.
2. Black bugs' blood. (Repeat three times rapidly.)
3. Rubber buggy bumpers. (Repeat three times rapidly.)
4. A little leaven leaveneth the whole lump. (Do not read as "whole ump.")
5. A sad dangler.
6. His crime moved me.
7. He will prate to anybody. (Not "pray.")
8. Strong seven stringer snared slickly six silky sickly snakes.
9. She stood at the door of Mrs. Smith's fish-sauce shop in the Strand welcoming him in.
10. Six slick slim slippery slimy sleek slender sickly saplings.
11. Chaste stars (Not "tars.")
12. Can a stammerer flatter a flatterer?

—— From *Power In Speech* by NattKemper and James

These exercises will help correct an unsatisfactory voice. Remember that an unsatisfactory voice is one that is muffled, harsh, shrill, weak, flat, nasal, full of monotone, too loud, too soft, indistinct or garbled. It is the type of voice that is so delivered that the listener, after hearing its sound, always asks the question, "What did you say?"

One who would consistently improve his voice will practice for that improvement. He will cup his hand over his ear and listen while he speaks. He will begin to recognize slurred sounds and faulty articulation. Having recognized them, he will take immediate steps to correct errors. For practice purpose it is suggested that the speaker compile a list of articulation exercises. Words should be used which have a basic sound to be improved. Vocabulary which has the sound at the beginning (initial), in the middle (medial)

and at the end of the word (final) should be stressed. Prepare sentences using these words and practice what is written.

For example, suppose the difficulty is with the "t" sound. The word tack would give the initial "t"; butter would provide the medial; the next would allow the sound of the final consonant. Then a sentence reading, "Tack the tub of butter next," can be arranged.

Prepare as many sentences as possible, using as many varied words as possible for every sound which you know is slurred or lacking in articulation. If you wish to criticize your articulation, you can gain a fair idea of the sound of your own voice by standing close to a facing wall, cupping each hand back of an ear, and talking. A little practice will enable you to recognize any deficiency.

There are other phases of voice culture which are equally as important as articulation: *inflection*, which is defined as a change in pitch within the word; *melody*, the changes in pitch within the sentence; *force*, the degree of loudness in the tone; *pitch*, the rise and fall of tone; and *quality*, the general pleasantness and richness of tone.

Most speeches are ineffective because of the manner in which they are delivered. The general vocabulary may be correct and properly used and the articulation may be clear and concise but there is a sameness in tone or droning, a monotone of delivery, which takes the well-prepared speech and reduces its effectiveness.

Have as much variety of expression as possible in your speaking. This variety may be a conscious "up and down" of tone. It may be a definite attempt to emphasize some words with a stronger voice than others. It may mean a change in the rate of delivery which automatically affords variety. By listening to good speakers who have melody and inflection in their voices, you may train yourself to recog-

nize the beauty and charm of a melodious voice. Avoid harshness, twang, or sing-song (a constant series of "ups and downs" all in the same tempo).

Before there can be improvement of voice there must be a consciousness of errors. Most of us have a sameness in tonal delivery which has become a habit. We have never analyzed our own speech, and as a result are not conscious of drabness or monotone. Since all have some speech deficiency, it is well to understand that voices can be improved. No person needs to talk in a monotone. No one needs to retain a sing-song manner of presentation. No one needs to talk in a flat, lifeless voice.

It is a real treat to hear a cultured and musical voice. Such a voice has a persuasive quality which compels listening. The successful and effective speaker is the individual who is constantly trying to improve his manner of speech, practicing to develop melody. He listens to himself and makes a mental note of all errors and omissions in articulation and enunciation. He seeks to possess a voice rich in quality, melody, and inflection.

A suggestion for the improvement of melodic voice is the use of short sentences. Most of us fall into the error of the "anda" speaker. The "anda" speaker, never having learned to make short sentences, to use a period at the end of ideas, or to use the pause speaks as follows:

"I went downtown anda I saw Jim anda I said to Jim, where are you going? Anda Jim said, I don't know anda . . ."

Another suggestion for voice improvement is to avoid adding er, eh, ah, to any word or phrase. Many feel that they must add some "grunt or groan" to every other word they utter. The mere fact that they do this adds only to their monotone.

The speaker wishing to improve his tonal quality will avoid the repetition of the same words at the start of every sentence—the “now” and “well” and “so” for sentence connectives. Any repetition of this type makes for monotone of delivery.

The recognition of speech efficiency should become a part of the ability of all. In a day and age wherein so much of success depends on the impression made, special care must be given to the way we talk. If the tone is pleasant and melodious, if articulation is clear, if pronunciation is correct, if diction is good, the chances are that the impression made will be more satisfactory than if we talked with a lifeless, careless voice. If we do not feel that we are making the best impression when we talk, we should resolve to increase our own speech efficiency in order to improve our own personality. Each of us should place the X-ray of self-analysis on his own voice; first to determine and admit errors and omissions we may have, then to take immediate steps to remedy the faults.

SUMMARY

1. We must avoid slurred sounds, dropped syllables, poor articulation.
2. We must strive to increase and improve vocabulary. Not only do we need to add words to those we now use, but we must check accents and pronunciation as well.
3. We must open our mouths when we talk, not only to produce greater clarity in articulation but also to avoid monotone and sameness of delivery.
4. We must infuse variety and melody in our speech and realize that a flat, lifeless voice makes a negative impression.

5. We must seek through study and practice to overcome the negative, weak voice which many of us possess.
6. We must not be careless in normal conversation.
7. We must pronounce our final consonants.
8. We must harmonize voice tone with mood. This is important if we wish to create the most favorable impression upon those in our audiences. A word having emotional connotation, delivered with a voice lacking in emotion, cannot produce the emotional reaction desired from the group we address.
9. We must avoid sing-song rhythm in speech.
10. We must train our ears to recognize monotone. Once recognizing the monotone we must constantly avoid sameness in speech delivery.
11. We must always talk so that we may be easily heard and understood.
12. We must neither talk too low nor too loudly; too slowly nor too fast.
13. We should make sounds in the front of our mouths, not in our throats.
14. We must avoid all harshness and raspiness of voice.
15. We must use the entire vocal mechanism while talking.
16. We must practice aloud to determine errors and omissions in quality, melody, force and pitch.

CHAPTER VIII

Improving Your Vocabulary

WORDS COMMONLY MISPRONOUNCED

THE HOW of speaking will be more effective if and as we improve our voices. Likewise, we can further increase the effectiveness of the how of speaking by improving our vocabularies.

Not only do most of us slur sounds, substituting one vowel sound for another, dropping syllables and final consonants, but many speakers mispronounce words in the most common, everyday vocabulary. Good usage as expressed by educated men and women is, in the last analysis, the governing law of pronunciation. The error with most people consists in faulty use of the long and short vowel sounds and failure to accent the proper syllable. Naturally, the question of correct accent and proper pronunciation of long and short vowel sounds should be governed by the accepted practice of the American speaking public. Standard dictionaries will always have to be our authorities.

Many words in use today are commonly mispronounced, an error probably due to the fact that the average individual never studies his dictionary. It might be because there is no great urge to increase effectiveness through the use of a better vocabulary. Many are creatures of habit and go through life content to speak as they have always spoken, regardless of whether they speak well or not. A study of

vocabulary, however, will show that carelessness centers on accent, long and short vowel sounds, and mispronunciation of simple words. All should study their dictionaries.

In this connection it should be noted that different dictionaries vary in the accents given identical words. Unanimity is not always found in the long and short vowel sounds. This makes for confusion in the minds of many but it need not do so. There is an accepted or preferred form for every word in the language. Often both accents are given as examples or both a long and short vowel sound are indicated. In every case, one of the forms given will be listed as preferred. It is suggested that we use the preferred form for all pronunciation. Again we must consider the source of the dictionary being used.

One must avoid affectation in the use of vocabulary. Yet one should never deliberately mispronounce words simply because an audience may not use the same pronunciation. Workers in a mill may not refer to their equipment as "apparAtus" (long A) even though that is the preferred form. The clerks in an office may not say "dAta" (long A) even though that form is accepted as being correct and desirable. A speaker, however, should use the long A in both cases. Every audience expects the best from the speaker and looks to that speaker for correct use of language and sentence structure. He would not deliberately use grammatical errors when talking to a group which might make grammatical errors. Neither would he "talk down" to any audience by using careless or incorrect accents or long and short vowel sounds.

As intelligent men and women, we will exercise great care in accenting words properly and by using the proper long or short vowel sounds. Most errors in pronunciation are the result of these two failures. Persons wishing to improve their vocabularies will make a point of continually checking

common words to determine definitely what the accepted form is for each pronunciation. The following lists of words may stimulate further study of this important part of improving the how of our speech. Check yourself as you read the lists. Do you pronounce the words with the proper vowel sounds? You should. Only the preferred form of each word (as given in the Fifth Edition, Webster's Collegiate Dictionary, G. and C. Merriam Co., Springfield, Mass.) is listed.

Use the long A (the A in day):

alma māter	grātis	quāsi	ultimātum
āpex	ignorāmus	radiātor	verbātīm
apparātus	implācable	sālient	rādio
āviātion	pro-rāta	stātus	grimāce
blātant	pāthos	strāta	Phāraoh
dāta	plāgue	tornādo	

Use the long I (the I in ice):

bīography	dīgest (noun)	trībunal
clīentele	chīropodist (kī-rop')	vīand
fīnis	quinīne	

Use the short I (the I in it):

admīrable	cowardīce	docīle	semī
antī- (prefix)	dīgestion	facīle	indīgestion
antīdote	dīploma	respīte	Ītalian
civilīzation	dīvorce	genuīne	lubrīcate
conspīracy	fragīle	hemī	mīschīevous
iodīne	fīnance'	heroīne	

Use the long E (the E in eve):

abstēmious	crēdence	sēnile	precēdence
amēnable	hystēria	dēpot	vēhement
cafetēria	pēnalize	crēek	

Use the long O (the O in row):

pillōw	pianō	potatō	Ohiō
tomatō	tobaccō	widōw	swallōw

Use the long U (the U in music):

allūre	gratitūde	institutīon	news
opportūnity	tūbe	lūre	delūsion
assūme	cūlinary	dilūte	stūdent
avenūe	dew (U sound)	dūty	stūpid
credūlity	dūe	dūly	Tūesday
			nūmerous

Note as you pronounce these words that using the correct vowel sound adds melody to your speaking voice. Your tonal quality immediately has inflection and variation when all the sounds of a given word are pronounced. Failure to pronounce the total number of syllables in any given word makes for speech carelessness, as well as monotone of delivery. Some people add syllables to words; some drop them out. Do you say "ath-a-letics"? The word has no *a* sound or syllable. Do you say "fam-ly"? The word should be given as 'fam-*i*-ly' for it is spelled that way. Some people change a word by adding a new sound to it. Do you say "Idear" for "Idea"? Do you add the sound of 'r' to words ending in 'aw'? You should not add a sound to any word. The word itself, properly pronounced, is all that is needed.

Check the following lists. Do you use all the syllables when you speak?

Use three syllables:

bev-er-age	dex-ter-ous	cel-er-y	gro-cer-y
boun-da-ry	di-a-mond	choc-o-late	jo-vi-al
bur-i-al	fed-er-al	li-bra-ry	mem-o-ry
Cath-o-lic			

Use four syllables:

a-e-ri-al	de-liv-er-y	in-ter-est-ing	sec-re-ta-ry
cer-e-mon-y	ex-pe-di-ent	mem-o-ra-ble	u-su-al-ly
ac-cu-ra-cy	in-er-ti-a	pneu-mo-ni-a	val-u-a-ble
	hy-gi-en-ic		

Use five syllables:

lab-o-ra-to-ry
con-sid-er-a-ble
ac-com-pa-ni-ment

ACCENT THE RIGHT SYLLABLE

Now check your use of accent. The proper accent will also add melody and inflection to your tonal quality. The word "ro-mance" should be accented on the second syllable. Most speakers accent it on the first. The proper accent, however, gives a rising inflection to your voice when the word is properly pronounced. The rising inflection gives the word more richness, color, and meaning. Use of the first syllable accent gives a hard sound to the entire word. The harshness in such pronunciation may destroy the meaning you wish to convey when the word is used. How many of the following words do you accent on the first syllable? You should accent all of those given that way.

Accent the first syllable:

ad'mirable	con'trary	im'pious	res'pite
ad'vent	con'versant	in'famous	syr'inge
ad'verse	con'tumely	in'dustry	ve'herent
af'fluence	dec'ade	in'terested	the'ater
a'lias	des'picable	in'teresting	rep'utable
car'ton	ex'quisite	lam'entable	in'fluence
chas'tisement	for'midable	main'tenance	rev'ocable
com'bat	gon'dola	mis'chievous	pre'amble
com'parable	har'ass	pref'erable	im'potent
con'crete	hos'pitable	rap'ine	

Accent the second syllable:

ad-dress'	de-tour'	re-course'
ab-do'men	gri-mace'	en-core' (verb)
ac-cli'mate	pre-ce'dence	dis-course'
a-dept'	ir-rev'o-ca-ble	a-dult'

con-do'lence	mu-nic'i-pal	dis-charge'
in-cog'nito	re-search'	al-ter'nate-ly
in-com'pa-ra-ble	re-source'	va-ga'ry
in-ex'pli-ca-ble	ro-mance'	bur-lesque'
in-qui'ry	py-ram'i-dal	ir-rep'a-ra-ble
be-troth'	re-fut'a-ble	pro-test' (verb)
in-ex'tri-ca-ble	re-me'di-a-ble	con-test' (verb)
cog-no'men	clan-des'tine	a-me'na-ble
de-fect'	mu-se'um	in-dis'pu-ta-ble
de-tail'	ly-ce'um	re-spir'a-to-ry
	rou-tine'	

Many other common words should be checked for proper vowel sound, correct accent, and accepted pronunciation. A regular study of the dictionary will increase speech effectiveness. Pronunciation should be good throughout. Be consistent, study dictionaries, check vocabulary usage and take pride in use of the mother tongue which will reflect personality more effectively.

INCREASING YOUR VOCABULARY

It is important that we pronounce words correctly and give proper attention to accent and articulation. Doing so will automatically increase the melody of our speech and make for more pleasant tonal quality. It is equally important that we increase our vocabularies. Too often we pronounce correctly and accent properly and yet the choice of a word used does not convey the best meaning to the thought we are seeking to convey. Most of our diction is weak. We use pet phrases and colloquialisms. We often fail to use the right word at the right time for the right meaning we wish to express.

Most of us have no interest in the meaning of words. The vocabularies of many are not only inadequate but also are one-sided. We see new words when we read. Yet few

take time to find that word in a dictionary and ascertain its meaning. Thus, we not only miss a way to understand better what we read but to add to our word knowledge. If we are technicians, we perhaps know the vocabulary of our own profession and are content to use no other. We follow narrow word patterns and our entire speech is built around a few pet words and phrases which we use constantly. Even though we may be educated in the sense that we have gone through high school and college, we still use limited vocabularies as we speak, talk, and engage in conversation.

There are over six hundred thousand usable words in the English language. Yet most of us use less than four thousand in our daily correspondence and conversation. We each have two kinds of vocabularies: 1, the working vocabulary which is the actual number of words used in the course of daily living; and 2, the recognition vocabulary which is simply the words you understand or could define if they were placed before you. The recognition vocabulary for most men and women is much greater than their working vocabulary. The average high school graduate should have a working vocabulary of between three thousand and four thousand words with a recognition vocabulary of around eight thousand words. The college graduate should be able to use intelligently between seven thousand and ten thousand words with a knowledge of at least twenty thousand words in common usage. Such vocabularies, if used, would be adequate. The sad thing is that few use the vocabularies they have. Tests show that the average businessman has a working vocabulary of 2,900 words; the average college sophomore uses about 3,800; the superior adult may use as high as thirteen thousand. Most of us "get along" with vocabularies totaling around two thousand words.

Nine common words make up about one fourth of our conversational vocabulary. These are: you, will, to, the,

be, and, have, it, of. The simple words, but, can, get, about, in, one, go, me, say, time, that, on, if, for, your, they, with, as, day, hear, much, she, this, write, at, dear, her, not, no, though, we, all, come, and these, added to the nine previously given, make up about half the vocabulary of the average person. A total of 43 words out of a grand total of over six hundred thousand becomes fifty per cent of the working vocabulary capital. The wise speaker does something to remedy this condition. It doesn't cost anything to increase a vocabulary. Yet the time and energy expended in adding to working and recognition vocabularies pays dividends. There is one caution: Don't try to see how many words you can use. The important thing is not how many words are in your vocabulary, but how to make your vocabulary work for you. Can you use words in such a way that the full power of each one exerts the maximum benefit to you and your ideas?

MAKING WORDS COUNT

Your vocabulary will have more power and drive, and will accomplish much more, if the following suggestions are observed:

1. *Use original phrases.* Make your language your own. Do not repeat, in parrot-like fashion, words and phrases which others have originated for particular things. Don't be an echo. You see things differently than anyone else. Use your own description for what you see, not what someone else saw and described. Avoid the artless imitation of the language. Language should be creative, new and fresh. Avoid the shop-worn, stilted, and trite. Synonyms should be found for pet phrases about the weather, climate, and people.

2. *Use language which motivates your audience.* Words which appeal to the emotions accomplish a purpose more easily

than words which have hardness and logic in their connotation. Use heart-warming words, language that is a part of stories with human interest.

3. *Avoid slang, colloquialisms, the jargon of the passing crowd.* Speak your listeners' language and select words carefully with that viewpoint in mind. The listener may laugh when you use slang, but his opinion of you may change. Keep your language on a high plane, but always within the experience of your group.

4. *Avoid bookish terms or a technical vocabulary when you talk to laymen.* If by chance you use a word or phrase which is not understood, explain its use to your group. Do this without apology as part of a planned talk.

5. *Use words which have action appeal.* Keep your audience awake. A unique or different phrase will not only arouse interest and hold attention but a continuous use of such a vocabulary will keep an audience alert.

6. *Use words which exactly express your meaning.* Avoid ambiguous references to things. Avoid generalizations with vocabulary. Avoid speaking of something as "being odd-shaped." Tell us that the house has "five sides."

7. *Use your own language.* Avoid foreign terms, phrases and vocabulary. A short Anglo-Saxon word is to be preferred to a long Latin one. "To rest" has more appeal than "to recuperate."

8. *Avoid the vocabulary of the propagandist.* Avoid all terms which arouse negatively.

9. *Use language which is pleasant to hear.* Vocabulary should arouse a friendly feeling, should transmit an inner glow to the audience.

10. *Use language which connotes laughter.* Humor has a place in good speech; a word with a smile associated with it is better than a word which produces thoughts of tears and sadness.

These suggestions will give a vocabulary more richness and meaning. Improving our word usage can become a pleasant game, a fascinating study. To "play" requires little equipment but such as is needed must be used all the time. If you would increase verbal fluency a good abridged dictionary must become a part of your personal equipment. This should be one containing a minimum of thirty thousand words. A pocket dictionary is also worth having. Both should be used every time a new word is heard or seen. Write that new word down, its definition, its pronunciation markings. The new word should be used at least seven times in speaking and writing the day it is found. A daily record should be kept of all such additions to a vocabulary. The individual should check himself once each month on the words to ascertain whether or not he still remembers what they mean and how they are pronounced.

Learn at least five new words a day. These "five words a day" will aid in improving and enlarging a vocabulary. Learn pronunciation, accent and meaning of these daily words. Then master this new vocabulary through use. It is also good policy to examine a dictionary in idle moments, noting new words which might be used in daily conversation. Never be satisfied with vocabulary until you can pronounce properly and define accurately every word you read. Don't be afraid to use the new words you acquire.

While examining your dictionary and while new words are being added to the daily working vocabulary, a check list should be made of the words habitually overworked. Avoid such shopworn words and phrases as: beautiful, in conclusion, nice, now, like, awfully, as a matter of fact, see, say, I'm sure, listen, in fact, of course, to my mind, I think, and similar old, trite, bromidic utterances. Synonyms should be found for the vocabulary used constantly. This search for new words will provide an improved way of

speaking. Do you realize that words like charming, striking, fair, lovely, handsome, pretty, bonny, comely, and good-looking can be used as synonyms for beautiful. Any one of these other words might give more accurately the meaning one wishes to convey.

It has been suggested that reading aloud will help improve voice, melody, inflection, and tonal quality. Read aloud also to improve vocabulary. If one is interested in acquiring a larger vocabulary, he should read the great masters of English prose, Shakespeare, William James, Woodrow Wilson, Herbert Spencer, Thomas Huxley.

Finally, remember that a good vocabulary is never used as a weapon with which we bludgeon others into some form of submission. It should never be used as a means of causing annoyance, discomfort, or resentment in any audience. Our language and the way we use it should always be considered as an instrument by which we lift ourselves to a higher plane of oral communication and self-expression. Words properly used make ideas; ideas properly presented accomplish the objectives we have or wish to have. A good speaker improves his vocabulary by learning five new words daily.

CHAPTER IX

Platform Manner

ANTICIPATING THE ACTUAL SPEECH SITUATION

BEFORE we are ready to make our speech before an audience we should have completed the following steps in speech preparation:

1. We should have an appropriate topic.
2. We should have a definite objective or purpose.
3. We should analyze our audience.
4. We should have gathered and organized our material.
5. We should have prepared an outline.
6. We should have practiced orally.

While doing these things, we should have been checking on our voices and vocabulary. Too, we should have removed from our speech all faulty articulation, enunciation and errors in pronunciation. Having thus prepared for the actual speech situation, we are now ready to go before our audience. What procedure shall we follow? What is the best approach to make? What things may we rely upon to give the greatest aid in achieving the best speech possible? What will the speech situation be like?

The speech situation usually follows one of two procedures: Either one is called to the platform from the floor, or he is on the platform, with other speakers, waiting to be introduced. For the average speaker this becomes a trying moment. He is sure that his knees are trembling, his mouth

is dry, and undoubtedly he feels that his heart is beating at twice its normal rate. In other words he is in the grip of nervous tension, which, if not controlled, may defeat him. This fear may cause a speech to become a complete failure.

We must feel completely relaxed as we walk to the platform and when we remain seated there. The nervousness which we feel, we should feel. Only through the medium of possessing adequate nervous energy will we be able to hold the interest of the audience before which we stand.

If a speaker will forget the nervousness, the knee shake, the dry throat, and make no mention or reference to it, no one else will know that he is nervous.

Often you wish to speak from the floor, without moving to the platform. If you do, be sure that your voice carries to the whole group. Keep eye contact (directness) with the largest number of the audience possible; avoid clinging to the back of the chair in front of you; talk only as long as is absolutely necessary to put your point over. Remember that others may wish to speak from the floor on the same topic.

If by chance, you are seated on the platform with other speakers waiting to be introduced, there are several cautions which should be observed:

1. Remember, "What you are speaks so loud I cannot hear what you say." The impression you make as you wait for your part in the program will go a long way toward bringing favorable audience reaction after you have started to speak.

2. Avoid shifting and all nervous movements of hands and feet. Others are participating in the program. Courtesy demands that you give attention to what others are saying. You should be interested in the entire program. You cannot be interested if you are fidgeting, crossing your legs or uncrossing them, straightening your tie, taking a handkerchief

from your pocket and replacing it, or looking at your watch. Doing anything which tends to distract from the program and directs that attention to you will react against you. Some speakers gaze abstractedly around the stage, talk to others on the platform, glance at the audience, and recognize here and there a friend with a wave and nod. This platform practice should be avoided.

3. As you sit on the platform, waiting your turn to speak, listen to the other speakers. Make mental notes of their themes, ideas, and the points they make. Watch audience reaction. If a point is made with which the audience agrees you can observe it immediately; likewise, you know when a point meets with disfavor. This knowledge, in advance of your own talk, may help make your speech more effective if you "put in" the accepted ideas or avoid those which the audience dislikes. It is good speech practice to refer in your own talk to statements and points made by others. This should be done especially when such thoughts meet with general audience approval at the time they are given. If the program is long (and usually most programs are too long, with too many speakers talking too long) your own adjustment to whatever you have heard and the consequent reaction, makes it possible for you to change your procedure to meet the new situation.

4. While the chairman or presiding officer is introducing you, do not smile or shake your head as though you were in agreement or disagreement with comments he is making. His introduction may be a definite part of your speech and its effectiveness. Do not create the idea that you are waiting for him to finish, that you are bored or disinterested.

5. After the introduction has been made and the chairman has turned the meeting over to you, stand up, thank the chairman quietly, walk forward and look at the audi-

ence. Many speakers feel, after the chairman has introduced them, that they should immediately jump to their feet and, in an artificial way, say: "Mr. Chairman, ladies and gentlemen, members of the board, visitors, friends, etc." Such speakers seem to include in their salutation everybody in the hall, including the doorman. This is a forced artificial situation which results only in negative audience reaction. When you are called upon, graciously acknowledge the chairman with a personal word, look at your audience with a pleasant smile, and make a brief pause to establish audience contact. Then launch into your speech without any artificial salutation. Observance of this suggestion will make your speech more effective and will give the audience a feeling that you are definitely a part of the group and speech situation. This procedure is the only one which makes for ease in speech manner.

Many speakers resort to a poor approach such as has been described. Perhaps they mean well; perhaps they do not know any better. A successful speaker avoids, however, all implications of the negative. When a man or woman starts a speech with a fumbling, hesitant salutation, an impression is usually created that adequate preparation has not been made. The weak speaker falls back on bromides for want of original ideas. If an audience is made up of ladies and gentlemen (as they always are) it is not necessary to repeat the phrase, "Ladies and Gentlemen," throughout the speech. Of course, if the audience are not ladies and gentlemen continued use of the reference does little good.

INCREASING EFFECTIVENESS ON THE PLATFORM

Use the Pause. Pause five to seven seconds before you begin talking. The speaker thus gains an opportunity to adjust himself to the new experience. It aids him in overcoming

ing the first nervousness which every normal speaker feels and should feel. The pause is equally valuable during the development of the speech. If used properly—that is, deliberately—it may be a means of emphasis. If a speaker pauses after giving a number of logical reasons for advocating the adoption of a certain type of activity, the pause allows him to change his manner. It allows him to change his position on the platform and to observe carefully the audience and its reaction to things he has said. The pause, however, should not be a break in sentence structure which comes when minds have gone “blank”; it should never indicate that we cannot recall the next point.

In this connection, should there be a time in the speech presentation when the mind does go “blank,” the speaker can avoid an embarrassing interval by taking the last thought expressed, and, using that thought through repetition, continuing to “say something,” even though it be an irrelevant phrase. The important thing is to keep talking. Use the pause as an attraction-catching factor; use it cautiously and deliberately. Never use the pause as a means of distraction.

MAKE YOUR APPROACH EFFECTIVE

Your first approach to your audience should be in keeping with your theme and the speech situation. As you walk to the platform or as you move from your chair to the center of the platform, do so deliberately, enthusiastically, quickly, or slowly depending upon the type of speech you plan to give and the type of audience situation arising. If your topic is a serious one and if there is a deep tension in the audience, you should walk to the platform slowly and deliberately. If you walk to the platform with a shuffle or slovenly stride, you may create an impression that you feel

the speech is unimportant. The audience will be quick to sense a lack of sincerity in your manner.

This would be doubly true if your speech were on a serious theme. Your first impression then will not be as effective as it otherwise might be. On the other hand, if the occasion is light, with everyone in a happy mood, do not walk to the platform in a slow, deliberate manner or the audience will feel immediately that the address will be boresome. The manner in which you walk to the platform and start your speech should be governed entirely by the type of audience, the type of situation, the occasion and what has gone before in the program.

ESTABLISH EYE CONTACT WITH YOUR AUDIENCE

Directness means looking at the audience, all the audience, all the time you speak. Start with the person on the left of the audience in the first row, and then continue the directness of address from right to left (or from front to back) until you have looked at every person present. Maintain this same directness throughout the entire speech.

Some texts suggest picking out one or two persons and talking to them. Authors who advocate this maintain that it will allow the feeling that the speaker is part of the audience and that he may act and speak as though he were talking to one or two. There is nothing wrong with this theory except that, as the speaker, you are there to talk to the entire audience and not to two or three individuals. Not only is it courteous to look at the group, but obviously this directness will allow the audience to feel that the speaker is making his speech a personal matter. This aids in the development and establishment of interest and attention which is the key problem of the speaker.

The average speaker will not be able to hold attention if

he fails to look at the group he is addressing. If we are conversing with an individual who will not look at us while he talks, we usually conclude, "Something's wrong with that fellow. He won't look you in the eye while he is talking to you." Likewise, there is something wrong with the speaker who is unwilling to look his audience in the eye.

Directness also becomes the barometer which allows the speaker to watch and test the progress of his speech. Faces in the audience reflect acceptance or rejection of the speaker's arguments. The average audience shows by its manner whether or not it is interested in the speaker and his material. The wise speaker constantly watches for those un-failing signs which indicate success or failure. If an audience yawns, falls asleep, or starts reading newspapers, it is time for the speaker to sit down. Only by watching this barometer of audience reaction and watching it constantly can he be sure he is speaking effectively.

If you would have directness in your speech manner, you will avoid:

1. Looking out the window.
2. Looking at the floor or ceiling.
3. Gazing over the heads of the audience toward the back of the room.
4. Taking "inspiration" from the chandelier or draperies.
5. Looking passively at your group but not seeing anybody.

USE ACTION IN YOUR DELIVERY

This statement was made one evening to a class of business men. At the following meeting, one of the men proceeded to move from one end of the platform to the other while he spoke. When asked what he was doing and where he was going, he replied nonchalantly, "Why, I'm putting

action in my speech.” Action in a speech does not mean aimless motion around the platform; it means vitality shown by the way you carry yourself, by the way you stand, by the melody and inflection in your voice, by your enthusiasm for the subject. Action may mean the use of descriptive gestures, a forward movement to make a dramatic plea, dramatization of a story or example.

Have a reason for all movement on the platform. Many speakers, teachers and preachers cannot stand before a group and talk simply and easily. They just cannot appear at ease before an audience. They twist and squirm; pace back and forth, up and down. They are in their glory only when they can pound a table or run from one end of the platform to the other. They enjoy shaking their fists at the group before them. They bob their heads and gesture wildly as they talk. Their tone is too loud for the size of the room in which the meeting is held.

Years ago when oratory was in its prime, it was an accepted premise that the man who could yell the loudest and longest and who could pound the table harder was the best speaker. Fortunately, that concept of public speaking is back in the days of unpleasant memory. The modern speaker who is alive to his audience response stands before his group and talks as if he were engaging in a conversation in his home or office.

Some speakers remain seated while talking. This is certainly permissible at conferences or informal meetings. It has a place in a classroom, too. So many speakers, when seated, twist in their chairs, cross and uncross their legs, tuck one ankle behind another, lean on their elbows, talk to the table or desk and engage in all the distracting things that destroy audience interest and attention. Avoid such bad mannerisms if you would be a successful speaker.

Some, on reading the above paragraphs, will conclude

perhaps that they should stand on a platform and act as if they were glued in place. That is not the point. A clever speaker always gives an appearance of ease before his audience.

Movement is perfectly acceptable if it is related to some phase or development of the speech. Suppose the speaker is using a blackboard for added speech explanation. The blackboard is at one end of the platform, the speaker at the other. It is not only correct, but essential, that the speaker walk to the blackboard and explain his diagram. If a speaker uses a blackboard, he should observe all of the rules of directness while making his explanations. He should not look at the blackboard while he is explaining the diagrams or information. He should stand to the right or left of the board, look directly at his audience, and call attention to the diagram and its meaning. He should be so familiar with his material that there is no need for looking at the board during his explanation. After using the blackboard, the material thereon, if not to be used later, should be erased. The speaker should then walk back to the center of the platform and continue. Any speaker using boards, diagrams, or other mechanical aids should apply the rules of directness during the use of those aids.

USE AN ADEQUATE VOICE

Talk so that you can be heard easily by the whole audience. If the audience cannot hear, it cannot respond. If it "forces" itself to hear what is said, you are not an effective speaker. A quiet tone with little or no force behind it or a weak voice without emphasis means a poor speech.

Vary the style of delivery in manner and matter. Change the rate of speech. Change the type of sentence structure. Remember that variety is one of the cardinal requisites of building and holding attention. Monotone, or lack of

melody in delivery, makes an audience resentful. We like to listen to that which is pleasant. As speakers we should be pleasant in conversation and in formal public address.

GESTURES AND THEIR USE

Use gestures wisely. Aimless gestures are meaningless and add nothing to a speaker's effectiveness on the platform. This is not meant to suggest that the use of gestures is wrong. Gestures can and often do add emphasis to speech material and indicate importance of a point being made. However, the belief that every other word must be accompanied by waving a hand or pointing a finger is basically unsound. Such movement creates the impression that the speaker is a jumping-jack. Do not flap arms or wave hands in the air just to "make gestures."

Gestures should be spontaneous, never artificial, and should be made with the whole body. If you wish to use the hand as a means of emphasis, such as pointing out or designating, do so with the full support of the arm and never with a stilted half arm effect. Avoid being the type of speaker who mechanically raises his right hand, exposes four fingers, says there are four points, and then proceeds to take his left hand and grab each finger as he counts off the points. After all, those four fingers held before the audience are four fingers; they can never be points. Avoid being the type of speaker who raises his right hand, moves it forward, and says, "On the one hand is such and such," and then raises the left and says, "On the other hand there is such and such." The fact is that when this is done there is nothing on either hand.

One question asked more than any other is, "What shall I do with my hands?" The answer is, "Do nothing." Stand at ease with your hands in natural position at your sides. Be completely relaxed. Do not clasp hands behind your

back nor in front of you. In the case of men, putting the hand in a pocket is not to be condemned provided the situation is an informal one. Always remember the rule: Gestures are never artificially made; gestures naturally make themselves.

BODY POSITION

The body position should be good at all times. Many speakers not only gesture wildly while they talk but move continually. They seem unable to stand still. So many speakers feel that an "upsy-downsy" movement is essential to success—they must feel this way or they would not be guilty of it so often. Such individuals rise on their toes and then rock back on their heels. Students say that they do this because they are so nervous they must do something. Unfortunately, the speaker who is given to the "up and down body movement" while speaking merely increases his nervousness.

Good position presupposes that the weight of the body will be equally distributed on both feet. There is no provision in that good position for any distressing movement.

Closely associated with the "upsy-downsy" is the "to-and-fro" action of some speakers. This bodily activity, usually found more pronounced when the speaker is standing behind a table, consists of swaying forward and backward in a monotonous rhythm. There is no reason for any resort to this type of distracting activity.

A third peculiarity, closely associated with the "upsy-downsy" and "to-and-fro" is the "pendulum swing." The speaker usually plants his feet approximately one and one-half feet apart, and, during the entire time of speaking, sways to the left and right as though he were a metronome. If the speaker talks for any length of time, the audience may be lulled to sleep.

Last but not least among these negative actions is the "shift of body-weight" type. The individual first shuffles his right foot forward, and then suddenly shifts to the left, returning to the right, and then the left all over again. Sometimes the grotesque antics of the "shift of the body-weighter" causes an audience to break into laughter.

Little need be said about the "knee bender" and the "shoulder drooper." Many speakers are not content to be one or the other of these types. Some feel that they must combine the "upsy-downsy" with the "pendulum swing," for variety become "knee benders" and "shoulder droopers," and finally conclude by being "shift of the body-weighters."

Speakers who violate good posture and good platform manner should be criticized. A successful speaker has complete control of his position and motion at all times. He maintains complete co-ordination of body movement and speech thought. He avoids all negative body actions.

RECOGNIZE ALL INTERRUPTIONS

Recognize happenings and interruptions occurring while you are speaking. The delivery of any speech and the success of any platform presence will rest largely on an ability to recognize developments in the audience. The speaker who fails to recognize events transpiring during the progress of his speech does not have the best speech manner. So many things enter into the presentation of a successful speech that it is wise for the speaker to be constantly on the alert for any eventuality which in any way may distract from his success or his effectiveness.

For example, a crying baby cannot add much to a speaker's thoughts, but there is something a speaker can do in recognition of the interruption. He can stop his speech, graciously smile, and kindly suggest that the parent might

like to take the baby out. Most mothers will take the child out as soon as it begins to cry if they do not feel that by so doing they will cause a disturbance. The speaker thus recognizes the parent's problem and, providing an opportunity for which she has waited, makes friends with those seated around her. At the same time he establishes the idea that he, the speaker, is human and understanding.

Any outside disturbance such as an ambulance siren or passing fire engine immediately establishes in the minds of the audience a train of thought such as, "I wonder if I turned off the gas. I wonder if I banked the furnace properly." This is an actual feeling. You or I would wonder if our homes were in danger. A wise speaker will recognize these interruptions and these happenings. He will stop his speech and suggest to one of the men in the back of the room that he find out if what was heard was a false alarm. The audience will immediately realize that the speaker is conscious of its fears and thoughts, and thus he is helped in establishing greater audience acceptance.

The same thoughtfulness should be displayed when an auditorium is cold or poorly ventilated. A recognition of conditions, an informal chat with the audience about it, any attempt on the part of the speaker to provide a remedy, will help gain favorable audience reaction. Suppose you have planned a forty-minute talk, and when you reach the building you find persons in the audience wearing overcoats. Both you and the audience realize that the room is cold. You may say to the audience that you appreciate the handicaps which are so courteously ignored and even though you have planned a longer talk you will volunteer to condense it. Complete your speech in five or six minutes, again express thanks for the graciousness of the audience in bearing with you, and close the meeting. In the case of the room which is poorly ventilated, ask someone to open

the windows. Give the audience a chance to gain its second wind. Then proceed with the talk.

Many meetings start from ten minutes to an hour after the hour scheduled. A speaker who is trying to establish the most effective speech manner will recognize a late start. If he is one of a series of speakers and the meeting has started late, a recognition of conditions and a condensation of his speech to the shorter time limit will make for good audience reaction.

YOUR DRESS AND APPEARANCE

Be careful in dress and appearance. Attractive personal appearance is the speaker's desirable asset. It is a well known fact that a person who appears tired, ill, or physically run down cannot obtain from an audience the best response. Carelessness in personal appearance tends to create negatives in the audience mind. It is wise to remember a simple rule: a man is no better speaker than he appears. Creation of favorable impression is not a matter of height and weight. You do not have to assume a pose, dress in an unusual way, or adopt an artificial bearing. A charming personality reflected by care in appearance and dress is a far greater asset.

Conservative clothes are preferable for most speech situations and dark clothes should be worn for evening addresses. Clothes which are neat, clean, pressed, and worn with dignity, will create a favorable impression and add to the effectiveness of speech presence. Do not wear large lodge pins or jewels. Do not appear with a pocketful of pens and pencils; calling attention to any such accessories detracts from the value of a speech. Do not have your hair cut half an hour before you speak; the wise speaker never does anything which may suggest that he has used the speech opportunity as one for exhibition. It is suggested that women

use care in awareness of such things as run-over heels, uneven hems of dresses, or runs in stockings.

Many teachers and business men are careless about personal appearance. Students often comment on the dress of a certain instructor. A salesman, caring little about his personal appearance, may walk into a business establishment without having shined his shoes or shaved. Many who meet the public are singularly unaware of their nails, of dandruff and fallen hair; they are ignorant, it seems, of even rudimentary personal hygiene.

These same salesmen, trying to gain favorable responses from their prospects, may achieve little except attention to their appearance. Please remember that attention to dress, neatness in appearance, and a healthy body are cardinal assets in any profession. They are musts if one is to be successful when he talks. Inasmuch as the first impression of a speaker (or a salesman) before an audience (or a prospect) is important, all who wish to make a good impression will exercise care in dress and appearance.

AIDS TO INCREASE INTEREST AND HOLD ATTENTION

The mind of the average intelligent person is capable of maintaining sustained attention on a given object for a period of approximately six seconds. If interest is to be kept on that same object, some stimuli must be present every six seconds or the original interest will be lost. A successful speaker, therefore, uses what are known as "attention catchers" as stimuli, making use of a sufficient number to keep the attention curve constant. The normal audience rarely pays attention automatically. Interest is always a maintained element. Since a good speech rate is 150 words per minute, the successful speaker introduces his attention catchers every fifteen words. Attention, when maintained, will achieve a sympathetic hearing from your group. First

impressions are usually lasting, and, for that reason, gaining attention and holding it makes for a good impression. An audience responds only when its attention is aroused, held, and maintained.

Many artificial devices may be employed to increase effectiveness in speech presentation and to gain and hold attention. As "attention catchers" you may:

1. Use charts, maps, diagrams, or the blackboard to aid in the development of your speech. Limit each chart to one phase of the speech and have it large enough to be seen and read easily by all of the audience. Color may be employed to indicate divisions and sub-divisions of the material. When diagrams are used, letter them and be so familiar with the lettering that you may refer to each division without having to look at the diagram. Prepare diagrams in advance and have them available on the platform for immediate use.

Where charts and diagrams are used, they should be covered or removed after use so they do not become a distraction to the audience while the speaker is talking on other phases of the subject.

2. Use lantern slides to develop the thought of your speech and to present your material with greater ease. However, if lantern slides are shown, the speaker should present part of his material without their use. Then darken the room and have an assistant show the slides. While the slides are being shown, have little, if any, actual speech interruption. Under no circumstances should the speaker talk about the slides, or read statements thereon, until enough time has passed for the audience to read and digest what has been shown on the screen. If the slide is clearly worded and if material thereon is intelligently arranged, the speaker needs to give no added explanation. Slides, then, are attention-catching factors and aids to speech delivery

only if used intelligently. Usually some slides are more important than others in which case the speaker and his assistant should regulate the length of time the slide is shown.

3. Gain attention by having the audience read material which is distributed. If this method is used, note the following suggestions:

- A. Do not pass material so that it moves from one person to another in the audience during the time of speaking, but distribute it either before you speak or after you have finished.
- B. Have adequate supplies of your material so that each person may receive a copy.

Some speakers prepare material for distribution almost paralleling what they say. The audience spends its time reading what has been distributed, and what might have been an interesting speech loses audience acceptance because of the distraction of written material. If a speaker prepares material and distributes it at the start of a speech, he should act only as a guide, slowly calling attention to the main points on various pages. The best method is to distribute it at the end of the speech program.

It is further suggested that small articles, pictures, or snapshots, be used only with intimate groups.

4. Read from a letter or paper taken from the pocket. This can be done effectively with speech material where you wish to quote authorities with whom you have corresponded. Observe two rules: first, have the letter ready when you want to read it so that you do not have to put your hand into every pocket to find it; second, be sure that what you read is actually a letter from the source you say it is.

5. Use the rhetorical question as you speak. This type of question is simply a query which you raise and then

answer for the purpose of emphasizing your point. If not carried to extremes, and if the answers given to your own questions are intelligent and logical, they definitely aid speech delivery. They afford an opportunity for the use of pauses and for a change of inflection so desirable in good speech presentation.

6. Use a watch. Assume a speech situation in which the chairman says in his introduction, "Our speaker has been given ten minutes to present his point of view." With this introduction, you examine your watch as though definitely determining when the ten minutes will elapse, and then, placing your watch on the table or stand, you proceed. During the course of your talk, glance now and then at the watch to indicate that you are interested in keeping within the time set. After possibly nine minutes, pick up your watch, and establish the fact that you are now about to complete your speech. During this interval the audience will have maintained its interest in you. Your watch has become an attention-catching device. However, if you feel moved to use your watch, do not at the end of nine minutes or ten minutes pick up your watch, make the audience feel that you are through, and then say, "Another point that I want to talk to you about. . . ." Never use more than the assigned time. Remember that the thoughtful speaker talks a shorter time than that allowed him. If you "run over on your time" you will lose the attention of your group regardless of how much you look at your watch.

7. Avoid all counter attractions. Do not speak while anyone is walking down the aisle. It is difficult to compete with passing trains, orchestras, people talking in the audience. What should you do? Nothing at all. Let the train go by, the orchestra play, the people talk, but do not try to compete with them. Common sense will provide you with

the right approach to all such counter attractions. Do not become angry or show displeasure. Recognize the situation and do the best job you can.

If possible, do not have others on the platform while you are speaking. Perhaps the chairman can leave after the introduction. There is no rule that can apply to all situations. If possible, however, keep the stage to yourself. While on the platform do not drink water, even though the committee has made water available. Too often a speaker will pause in his speech, pour himself a glass of water and drink it. This is a vicious habit, one that is decidedly negative. Perhaps the speaker is hot, tired, and has a dry throat. Often those in the audience are hot, tired, and have dry throats, too. Others might equally enjoy refreshing themselves with a cooling drink. The error is not in drinking water; the error is one of simple audience consideration. Audiences resent this and as a result interest in the speaker may be lost. In addition, the time consumed in pouring water and drinking it leaves a gap which should be avoided in the spontaneous development of the speech subject.

8. Bring the audience forward. Some speech situations do not provide a formal stage or platform from which to talk. Sometimes groups are seated, and the speaker is expected to stand in front of that group on the same level. There is nothing wrong with this. As a matter of fact, it makes for intimacy and friendliness. If you are confronted by such a speech situation, there is one thing to remember. Do not attempt to talk to empty seats in the front of the room while the audience is seated at the back. Before starting, ask the group to move forward. As a matter of fact, do not start the talk until the group does come forward. This is part of the job of the chairman.

9. Use anecdotes but use them only as an aid to the

development of a point you wish to make. Use a "funny story" only to illustrate a point.

10. Have your audience stand up, sing, applaud. Common activity makes for audience interest and holds attention. Let those in the audience know you "like them." Tell them they are a "good group." Make friendly overtures to them but remember to be honest and sincere. These things are all attention-catchers.

11. Use a varied form of discourse. Tell the unusual fact, give an interesting and different description, make the narration one having climax and suspense.

12. Tell the audience familiar things. Allow your hearers to share common experiences with you. Create the thought in the audience mind that you are a human being, too.

13. Talking with an audience before a meeting and referring to individuals in the group in the talk, will gain attention.

14. Use a varied type of sentence structure, a good vocabulary, and have a pleasant voice. All of these are attention-catchers. Vary pace, pitch, and tonal quality. Give emphasis to important things. Use the pause as an attention catcher.

15. Refer to the Bible, accepted writers, good authors, new books, latest plays. Use concrete rather than abstract terms. Use figurative language, the simile, metaphor, analogy, personification. Use slogans, refer to current radio shows, and mention good moving pictures.

16. Use contrast and comparison. Have variety in mood and tempo, as well as style of speaking. Make a sharp contrast between pathos and humor. Change the facial expression to fit the mood of the speech material. Do not frown at an audience.

17. Be in the heart of the talk within the first three

sentences. Approach your climax steadily. Have terminals in the speech.

18. Link yourself to your group. Use the pronoun "we" rather than I when you speak. Let your speech move. Avoid unnecessary repetition. Summarize your speech as you go along, thus holding the attention of the group.

19. Dress and appearance can be attention-catchers. Do not overdress.

20. Remember that the best attention-catcher is your own character. Your own intrinsic worth is the best guarantee that your speech will hold the interest of an audience. Be sincere and honest both with yourself and the audience.

These attention-catchers will aid the average speaker to fare better every time he talks. They must be used, however, without conscious effort. An attention-catcher must never call attention to itself.

Every attention-catching device used must be in good taste, must not be sensational, must not shock an audience, must be related to the subject under discussion, must not draw attention away from what you say, and must be accomplished with a finesse that will help the speaker bridge the attention gap.

After the speaker has reached the end of his talk there is just one thing he should do—sit down. Never use the worn-out, bromidic phrase, "I thank you," as an exit line.

When a speaker has taken time to prepare a good talk, has given it well, and has given his audience much to think over, it is in violation of common sense to conclude with "I thank you."

It is not only wise but also desirable that a speaker thank an audience for courteous attention or hospitality. Such expressions of appreciation should contain the sentence structure and style which has characterized the rest of his

speech. For example, the speaker might close, "So I come to the end of my speech and I do not want to leave here tonight without thanking you for the gracious hospitality and courtesy you have shown me. It has been a real pleasure for me to be part of this program." This concluding paragraph means something. It is an added attention-catcher to those which have gone before.

THE CONTROVERSIAL SPEECH

Often a speaker is part of a program where some opposition is raised to his topic or the side of a proposition he advocates. The nature of the meeting may be such that some controversy arises. In this type of audience situation the successful speaker presents his talk and then asks the audience to participate in a question period.

When this procedure is followed, it should come at the end of the speech and should be conducted in a spontaneous, enthusiastic way. You may either ask for questions or have the chairman do so. In either case, the person who asks the question should be requested to rise. Before attempting to answer his question, be sure that he has stated it fully and completely. Each question should be answered as expertly and quickly as possible, and at the end of each answer, you should ask the questioner whether or not his inquiry has been answered satisfactorily. If questions are asked, and you do not know the answer, the wisest thing is to admit that you do not know.

When questions are asked, do not attempt to answer them by asking other questions. Be frank and sincere in the comments you make. If you feel that principal questions pertinent to the discussion proper have been asked and answered, or if you feel that sufficient time has been allowed for your part of the program, conclude. Summarize

quickly the principal issues raised in the question period, summarize the points which you made in the course of your speech, and sit down.

WHAT TO DO WITH HECKLERS

Now and then, especially when controversial subjects are being discussed, a speaker is confronted by hecklers who delight in trying to embarrass him. When such a condition arises, the heckler should be graciously invited to the platform. Something like this should be said, "You are in disagreement with me. That's fine. I am sure the audience would like to hear your point of view. Please come up on the platform and say what you have to say."

The usual heckler lacks sufficient courage to face an audience or a speaker. He takes refuge in the audience surrounding him, plus the fact that he is usually in the back of the room. He probably will not accept such an invitation but will continue to heckle. The speaker should then say, "I have given you an opportunity to come to the platform. If you are not man enough to do that will you please be man enough to keep silent and allow this meeting to continue." Fair and impartial treatment in confronting a heckler will usually make friends in the audience to such an extent that group pressure will be brought to bear in the emergency.

Do not become upset by the interruption. Do not engage in any personal attack upon the heckler. Regardless of the annoyance caused, always remember that the speaker should maintain his own dignity, charm of manner, and prestige.

SUMMARY

Platform manner should be confident, friendly, and sincere. These characteristics will increase the effectiveness of

delivery. Naturally, the manner of a good position and the utilization of certain ideas of speech delivery will not produce a better speaker any more than will a new pair of shoes or a new tie. The knowledge that you are neatly dressed, that you are representative of the group that is listening, and that you are informed in speech technique will aid immeasurably in making the talk successful.

At one time or another you have had the experience of knowing how different you feel when you have a few extra dollars in your pocket. The mere presence of this extra money gives you added confidence. The same thing is true in the field of speech. The man who has the "extra money" does a better speech job. Be careful of your appearance and dress. Be thoughtful of the way you stand and act on the platform. Remember that no speaker is ever a better speaker than he is a man, and that speech is never any more effective than is the manner of its presentation. The what you say is important only in terms of how you say it.

CHAPTER X

A Self-Criticism Guide

LEARN TO CRITICIZE YOURSELF

EVERY SPEAKER wishing to improve his effectiveness will learn to criticize his own speech manner. He will criticize other speakers, too. This criticism will take the form, however, of an analysis and will be approached constructively.

Audiences expect certain things from a speaker. They look for these things and finding them, give approval. Missing them, audiences "find fault." Their criticism may not be vocal but the speaker will be given a "going over" just the same. Audiences have a right to exercise this form of criticism.

Certain obligations rest on a speaker. He is a guest of the group and should behave as a guest. If he violates the code of good speech conduct, he makes the same error and is as much at fault as he would be if he had committed a social blunder in the home of a member of his audience. This obligation on the part of a speaker becomes a definite responsibility. The wise speaker, knowing what an audience expects, governs himself accordingly. Through self-criticism of his own speech manner and personality, he becomes successful. He observes the code of speech conduct.

What is this code? What does an audience expect from a speaker?

Good speech conduct presupposes that one who would talk well will—

1. Have directness of manner.
2. Have a pleasant and agreeable voice.
3. Have a pleasing personality.
4. Have a sense of humor.
5. Have good organization of material.
6. Have an applicable topic and purpose.
7. Have sincerity and conviction.

CRITICISM CHART

Here is a suggested self criticism chart which every speaker should use. Have someone check it as you talk. Note the comments made or check your own chart, being honest with the criticism you give yourself. The chart will indicate factors which should be considered for improving speech effectiveness and also things to be avoided if one would be a successful speaker. The key words given, when checked plus or minus, will provide a general idea of how an audience reacts to your speech manner.

There are four main divisions in the chart. The first is manner.

MANNER

<i>Directness:</i>	Active	Passive	Fair	Excellent
Poor				
<i>Enthusiasm:</i>	Adequate	More than needed		Very
little	None			
<i>You appear:</i>	Enjoying the talk	Bored		Frightened
Nervous				
<i>Platform Position:</i>	Tense	Good	Careless	
Poor	Feet apart	Folding arms	Shift of	
weight	Rocking on heels			

You appear: Alert Slouchy Animated Re-
laxed

Personal Appearance: Well-groomed Overdressed
Careless

Emotional Adjustment: At ease Nervous Relaxed
Tense Recognize your audience Friendly
Appear to have confidence Bombastic approach
Antagonistic attitude Apologetic tone and manner

Your speech manner should indicate excellent directness. Your enthusiasm should be adequate. You should never appear bored, frightened, nervous. Your platform position should be good. You should appear alert, animated, relaxed, well groomed. You should avoid apology, the bombastic approach, and superior manner.

The second division of the chart is voice.

VOICE

Melody: Harsh Monotone Possesses variety
Lacks variety

Rate: Too slow Good Lacks pause Too
much hesitancy

Force: Too strong Too weak Adequate
Lack of any emphasis

Articulation: Slurred sounds Substitution of vowels
Dropped syllables Not clear Good

Enunciation: Good Careless Hard to listen to

Pronunciation: Check the following words:

Errors in grammar:

Your voice should be pleasant and rich in quality. Your rate should be approximately 150 words a minute. The tone should carry easily and be heard by all without effort. Your articulation should be distinct and clear and your pronunciation should follow the accepted correct form.

The third section of the chart deals with subject matter.

SUBJECT MATTER

<i>Topic:</i>	Good	Not applicable	Too broad	
	Not timely	Purpose not clear		
<i>Organization:</i>	Good	Poor	Complex	Should
	be simplified	Sentence structure too long		Co-
				herent
<i>Illustrations:</i>	Good	Adequate	Timely	Con-
	crete	Abstract	Applicable	Familiar
	Not appropriate	Weak		

Your subject matter should be applicable, timely, appropriate to the particular audience situation. It must be coherent. Illustrations must be pertinent to both topic and purpose. A simple point system of organization is to be desired.

The final factor to be considered in any self-criticism of speech effectiveness is the effect this speech has on the audience. How do we react?

Effect on Audience: We were bored We were interested We wanted to listen We were sorry when you had finished We couldn't hear you We didn't understand you We were glad when you had finished We wondered why you had spoken on this topic We did not feel a personal application of your speech purpose We felt you were "lecturing us" We felt you were insincere We wished you would smile We wondered why you were bored and disinterested as you spoke We felt you knew what you were talking about We knew that your speech was not well prepared We expected more than we received We enjoyed your talk

Your entire speech must make a favorable impression on your audience. You must have the group sense your honesty, sincerity, and enthusiasm for the topic being discussed. You must enjoy the opportunity given to you to speak.

There must be a direct application of your purpose to the given audience. You must gain and hold the attention and interest of the group. You must be prepared. Your group must enjoy you and must enjoy the speech or talk you give.

Not only should you criticize yourself and ask friends to criticize you but you should take time to criticize other speakers. The benefits derived from criticizing the speech of others are the result of having their mistakes called to our attention. The chances are that if we can notice the faults of others, we can avoid similar mistakes. Since we learn by doing, and since it is possible to profit by the mistakes of others, I hope that all who read this book, honestly interested in the improvement of speech manner, will not only seek criticism of their own performance, but, when it is given, will gain profit therefrom.

The use of the Self Criticism Chart will increase one's speech effectiveness. There is one final suggestion, however, for improving one's speech manner and personality: To continually review the rules of effective speaking.

RULES FOR INCREASING SELF CONFIDENCE

1. Enjoy every opportunity to make a speech.
2. Be yourself. Do not imitate or try to imitate someone else.
3. Never admit fear. Never apologize or suggest that you are incapable of making a talk. (If an audience did not want you to speak or felt no confidence in you, you would not have been invited.)
4. Master yourself and your subject matter. Knowledge is power.
5. The man who wills to do, can do. Confidence is a state of mind. Be sure of yourself. Be mentally determined to be the best of whatever you are.
6. Believe in yourself. If you don't, no one else will.

RULES FOR THE SELECTION OF TOPIC AND MATERIAL

7. Never stand up to "say something." Always have something to say and then stand up.
8. Talk about things from your own experience.
9. Always seek a definite response from your particular audience and select material which will obtain that response.
10. This purpose or response must be concrete, definite, timely, appropriate and applicable. It must not be general, vague, abstract.
11. Your material must be vital, concrete, varied, familiar. It must be alive, definite, unusual, novel, and within the scope of the audience's experience. It must be logical and acceptable.
12. Quote authorities in support of your contention.
13. Read, listen, and study to obtain material. Observe, think, and have a healthy curiosity about things if you would have the best material for any speech.
14. For every five minutes of delivered speech material assemble fifty five minutes of material from which to select.
15. Always select your speech material with a view to finding an answer to the question, "What can my group do about it?"
16. Be original in your choice of material and topic. Avoid all bromides. "A man is the most original who is able to adopt from the greatest number of sources."

RULES FOR ORGANIZING YOUR MATERIAL

17. Reduce the basic reasons for giving your speech into main issues. These may be:
 - A. Need
 - B. Practicality

- C. Benefits
 - D. Is there a better plan?
 - E. Moral obligation
18. Use the outline method of preparation. This will allow you to place main issues with subordinate divisions of speech material, examples, illustrations, statistics, notations of authorities, etc.
 19. There are three sides to every possible question: your side, my side, and somewhere in between, the truth. Organize your speech material to seek the truth of the issue being discussed.
 20. Remember that the extempore method of speech organization is the most satisfactory from the standpoint of favorable audience reaction. The extempore method means a speech well-prepared but not written out or memorized.
 21. Do not use notes. (The exception is when using complicated facts and figures which you wish to be absolutely correct.)
 22. If you do write a speech and attempt to memorize it, do not forget what you have memorized. (Remember the written, memorized speech or the written speech which is read is weak.)
 23. Never take for granted that your audience is interested in you and your subject. Always create that interest through the organization of your speech material.
 24. Never talk unless you feel adequately prepared.
 25. Plan your first sentence with care. Use it to make the audience sit up and pay attention.

RULES FOR IMPROVING VOICE AND VOCABULARY

26. Open your mouth when you talk. Relax your jaws. Use your tongue and lips in the making of speech

sounds. Create the idea that your voice manner is careful, easy, and spontaneous.

27. Speak from your diaphragm and not from your throat.
28. Never allow tight-lipped poverty of tone. Avoid stilted speech. Make your voice alive, pleasant, and agreeable. Your speech personality will depend to a large degree on the pleasantness of your voice.
29. Avoid lazy, careless articulation, enunciation, pronunciation.
30. Do not slur sounds or substitute one vowel sound for another.
31. Never let your voice indicate doubt, apology, or lack of confidence. Have an enthusiastic tone and sincere manner.
32. Avoid argumentative style and tone even in an argument. Remember that honey attracts more bees than vinegar.
33. Avoid a monopitch or sameness of tone in delivery. Strive for melody of inflection in speech presentation.
34. Vary your speech rate—that is, speed up in some portions, slow down in others.
35. Avoid a nasal, high-pitched, or whining voice. Remember all the world despises a person who whines.
36. Use the pause between sentences. The pause affords emphasis and opportunity for you to relax. (Do not pause, however, between words and parts of words.)
37. Avoid “anda,” “er,” “ah,” “eh,” grunts and groans in your speech presentation.
38. If your own voice does not appeal to you, why not change it? Listen to a voice you enjoy hearing. Mentally compare your tones with those of the other person. A charming person has, as a rule, a charming voice.

39. Increase your working vocabulary. Remember that the average business man has a working vocabulary of less than four thousand words.
40. Add five new words every day. Study your dictionary. Use a vocabulary which is original, alive, and interesting. Avoid poverty in your use of your mother tongue. Avoid slang.
41. Remember that "a beautiful thought beautifully expressed is worth far more than any jewel." (Xanthes)

RULES FOR PLATFORM CONDUCT

42. Be direct. Look at your group, not at the floor, ceiling or walls.
43. Do not move aimlessly on the platform.
44. Never have unnecessary action. Control yourself physically. Avoid unnecessary head movement.
45. Keep your feet together. Avoid "marathons."
46. Have a good position, one which allows you to be at ease and which avoids all distracting mannerisms.
47. Avoid "ups and downs" on the toes, or rocking back and forth on the heels.
48. Be careful of your dress and personal appearance. Be neat and well-groomed.
49. Maintain your personal dignity at all times while speaking.
50. Show respect for your audience.
51. Avoid artificial gestures. A gesture must be spontaneous to be effective.
52. Do not play with rings or pencils or papers while you are speaking. Do not play with your hands while speaking.
53. Smile now and then, but not in the manner of a Cheshire cat.
54. Give the impression of a healthy body and mind.

55. Never "unload" your personal feelings. The average audience resents this.
56. Do not frown at your audience.
57. Avoid all counter attractions. Recognize eventualities which take place in your audience or outside which might distract the attention of your group.
58. Do not drink water while making a speech.
59. Seek constantly the "yes response" from your audience.
60. Do not bore your hearers. (If they read, look at watches, yawn or fall asleep while you are speaking, it is time for you to go home.)
61. Create the idea that you are having a good time in making the speech.
62. Never thank an audience with a mechanical "thank you" at the end of your speech. Express thanks graciously. What you say is never half as important as how you say it.
63. Avoid all artificial salutations.
64. Always tie up your speech with that which has gone before.
65. If you wear glasses, remove them while speaking. Most glasses reflect auditorium lights. (If, however, removing the glasses would cause nervous headache or eye strain, wear them.
66. Use the Socratic method of argument—questions and answers—to increase audience participation in the speech you are making.
67. When you are through speaking, sit down.

RULES FOR GAINING AND HOLDING INTEREST

68. Do not try to talk if someone is walking down the aisle. Wait until he has been seated before continuing.

69. Do not attempt to compete with people talking in the audience.
70. Recognize the heat and ventilation problems of an auditorium.
71. Walk to the platform in a manner in keeping with the spirit of the occasion.
72. Pause before you start to speak.
73. Stage properties, judiciously used or referred to, may be attention-catching devices.
74. Never permit glaring lights, such as footlights or overhead borders, to be focused on you unless you are wearing makeup with theatrical attire.
75. Use humor as a means of breaking the ice. A funny story, in good taste, will help. It may be the thing which will arouse audience interest.
76. Refer to individuals in the audience, calling them by name.
77. Within three sentences from the time you start your speech, be in the heart of it.
78. When possible, mingle with the audience before you speak.
79. Make friendly overtures to your group and make them sincerely.
80. Do not be afraid to have good advertising beforehand about you and your speech.
81. Do not disclose your entire speech at the start. Develop one point at a time.
82. Use suspense to hold attention and have a strong climax to each element of suspense.
83. Use human interest material—stories and illustrations of common people, common things.
84. Constantly vary your form of rhetorical discourse. (Use narration, exposition, description, argumentation.)

85. Have all description full of color words.
86. Use concrete rather than abstract terms.
87. Use short Anglo-Saxon words in place of long Latin words. House is a stronger word in speech than domicile.
88. Reduce statistical information to a common denominator.
89. Charts and diagrams may be used to make clearer your material and aid in gaining attention.
90. Use short sentences.
91. Pause after making an important point. When the point has "sunk in" clinch it, just as a carpenter clinches a nail.
92. Always talk so that you may be heard easily by all people in the audience.
93. Use figurative language—the simile, the metaphor, the analogy, personification, the parable, the allegory.
94. Use balanced and parallel sentence structure. Use interjections and exclamations.
95. Attention may be gained and held through the use of dramatization.
96. Use the elements of oral expression intelligently, varying your pace, force and quality.
97. Be absolutely natural. Never become wooden or coy.
98. Always create the conviction in your audience that your selection of the particular speech is the result of the three T's—things thought through.
99. The best speakers are always the best listeners.
100. Remember the definition of public speaking: The oral expression of an idea for the purpose of accomplishing from a given analyzed audience a desired specific response.

A study of these simple, common sense rules and their continued application will aid anyone in improving his or her speech personality. The rules are easy to follow and the results gained will pay dividends in speech effectiveness for every type of speech situation. However, one must earn the right to speak before he can be called a successful speaker.

Having earned the right to speak, and, by applying the rules governing animation, enthusiasm and sincerity, one can equip himself to talk well at all times.

CHAPTER XI

The Presiding Officer

THE CHAIRMAN OF A MEETING

THE FIRST of the practical speech situations which the average person encounters is that of acting as chairman of a meeting. No one speech responsibility is more important or more abused. The proper conduct of any meeting determines in a large way its success or failure.

The duties of a presiding officer are many. He must introduce speakers, make announcements, and supervise the introduction of all business discussed or acted upon in the meeting. Being a chairman is an important job. However, we find, in many cases, that the person selected as presiding officer has been chosen because of popularity. Rarely is he selected for his ability to preside!

Every chairman should follow these general precepts in conducting any meeting:

1. Start the meetings on time.
2. Arrange adequate stage setting for a program.
3. Possess enthusiasm for the conduct of the meeting.
4. Make good introductions.
5. Be the leader of his group.
6. Have a working knowledge of parliamentary law.

The problem of starting a meeting on time has become one of the major bugaboos of the average organization. A group which assembles in meeting or at banquets on

schedule is rare. The only exceptions are the service clubs with their weekly luncheons, and some of these start their meetings from five to fifteen minutes late.

Lodges scheduled to open at 7:30 P.M. "turn back the clock," because at the starting hour, not even officers are present to occupy the chairs. Few banquets start on schedule. Some with an advertised starting time of 7 P.M. have the first course served at 8:30. Lectures which should have been under way at 8 P.M. finally begin at 9.

A chairman who feels a responsibility for his position will start meetings on time. He will see to it that all members are notified to that effect. He will give the "call to order" even if he is the only member present. Obviously there are exceptions to any rule. A terrific storm might suddenly come up. People planning to be at any meeting on time might be justifiably delayed. Holding the meeting for an extra fifteen minutes under such circumstances is perfectly proper.

However, "waiting for others to arrive," waiting for a speaker to appear, general indifference as to whether a meeting starts on time or not, are all to be condemned. No meeting should wait for others. The sensible chairman arranges well in advance for his speaker's arrival and meets him, entertains him, and brings him along, so that there will be no delay.

The indifference toward starting on time is a vicious habit. The later each meeting starts, the later many will plan to arrive. Start your first meeting on time and even if some are late in arriving, you will find that at the second meeting most of your membership is more prompt. Remember that some people have no responsibility for being on time. Many will arrive late no matter what the starting time may be.

A wise chairman should be able to arrange an adequate stage setting for his meeting. Sufficient chairs on the plat-

form, a speaker's stand free from water pitcher and glasses, and the proper use of lights—footlights, borders and house lights—do much to make a meeting more effective.

Lack of sufficient space on the platform makes speakers feel that they are cramped. In providing lighting, many chairmen place the speaker either in too much glare or in shadow, both of which are bad from the standpoint of maximum speaker efficiency. The presiding officer should insist that those present move forward if there are vacant seats in the front of the auditorium. He further maintains order and does not allow discourtesy to be shown by the audience.

THE SPEECH OF INTRODUCTION

No type of speech is so abused as the speech of introduction. No one speech situation is met so inadequately. Yet the way in which a speaker is introduced in many cases will govern the manner in which the audience accepts him and the thoughts he advocates.

The following suggestions are offered to the chairman in order that this type speech may be spontaneous, delightful, and effective. In using them remember that a successful presiding officer uses common sense at all times. Remember, too, that all general rules for speech effectiveness apply with equal emphasis to the Speech of Introduction.

1. Avoid all use of bromides, such as "we are fortunate to have with us tonight," "we are greatly honored by the presence of," "the committee is to be congratulated on securing the service of," "this is the happiest moment of my life," etc.
2. Never introduce a speaker simply because you are chairman.
3. Avoid all comments after the speaker has finished his part in the program.

4. Be brief. The average speech of introduction should have no more than four sentences.

Let us consider each of these rules. Bromides should be avoided because speech depends for its effectiveness on originality, novelty, and variety. Trite phrases, which have been used by all chairmen since the beginning of time, are valueless. If you do not know the speaker, and have not taken time to find out adequate information about him, ask someone who may know the speaker to make the introduction. Never forget that the way a man is introduced governs to a large degree the audience's attention from the moment he begins to speak. A good introduction is invaluable to the average speaker. It allows him to start his speech without the necessity of breaking down audience resistance. However, many speakers are introduced in such a way that the first ten minutes of the speech must be devoted to winning back the audience because no mention has been made of why they were invited or what they had come to talk about.

A chairman should make no comment after a speaker has finished his address, for it is not a chairman's job to comment on either the speaker or his effort. The chairman should not in any way explain the thoughts and ideas of the speaker or repeat the speech. A chairman should be courteous and should graciously thank speakers for their part in the program. This should and must be done at the end of the program.

The final suggestion for the effective speech of introduction is brevity. Audiences assemble to hear a speaker; not to listen to a chairman. In over twenty-five years of speech experience, attending banquets, being on programs, listening to other talks, "long winded" chairmen have appeared at almost every meeting. No one will ever understand why so many chairmen, both men and women, feel that they

must talk so much. Brevity in speech is and always has been and always will be a great virtue.

It is a wise chairman who learns how to control his tongue. If all chairmen were forced to sit and hear the irrelevant, useless, and out-of-place comments they make in introducing speakers, we feel the trial would be so great that many would faint. Would that anyone who reads this book, if ever called upon to be a chairman, will remember to be brief, and even though the sound of his own voice seems so pleasant, will remember that the audience is waiting to hear the speaker!

The speech of introduction should include four divisions, each of which may be expressed in one sentence:

1. The first should state the reasons for the meeting and explain the occasion.
2. The second should enumerate the speaker's qualifications, ability, and experience.
3. The third should mention any special honor or distinction or exceptional positions held by the speaker.
4. The last should give the title of the speech and the speaker's name, properly pronounced—not his speech!

These four divisions are to be used as guides to the Speech of Introduction. It is not meant that the speech could not have more than four sentences. Some introductions might require more; some would require less. It must be recognized that some speakers need no formal introduction. In such case, the chairman should not give the old bromide, "Our speaker needs no introduction."

Speakers not known to the group need an adequate introduction which gives the high lights of their background and experience. It is for this type of speaker that the suggested rules generally apply.

We should mention the occasion and something about the

particular meeting not only to enlighten visitors who may be present but also to allow the speaker to sense definitely the real purpose of the meeting he addresses.

Only through telling the background and experience of the speaker can the audience be expected to listen with the feeling that whatever is said carries the weight of authority. As chairman, select only those speakers who are qualified. Too many persons are selected to talk because of positions they hold rather than because of their education, training, experience, or speech ability.

Positions held and honors won will aid greatly in obtaining audience acceptance of the speaker and his message. Be especially careful to select the right qualifications and stress only those honors and distinctions which will fit best into the speech situation. For example, a man might be a member of several lodges and of several professional and educational societies. If he is talking to a fraternal organization, the mention that the speaker belongs to the same lodge will build favorable audience sentiment. If, however, we only mention that he belongs to a group of literary and educational organizations, the reaction of the audience might well be, "So what?"

Many chairmen feel that in introducing a speaker they must tell the audience what the speaker plans to say. Such an introduction as, "The speaker has a wonderful message. I was talking to a fellow who heard him speak on the same topic and this fellow told me that the message of our speaker was worth while. Our speaker will tell you how we may increase our own efficiency and at the same time he will tell you what not to do and etc., etc., etc." In this situation any speaker is almost justified in interrupting a chairman and saying, "Please let me make my own speech."

Sometimes a speaker is embarrassed because his name has been mispronounced. The good chairman knows his

speaker's name and also the title of his speech. Both should be given clearly, distinctly, and with sincere enthusiasm. After giving both correctly, the chairman should graciously turn the meeting over to the person just introduced.

Common sense demands that we do nothing on the platform that would be different from what we would do in a normal life situation. In other words, if we were walking on the street and passed someone whom we wished to introduce to a friend accompanying us, we would undoubtedly proceed in the easiest way. We would be sincere. Our tone would be rich and pleasant, and we would create the impression that we were pleased. We should do exactly the same thing in introducing a speaker to any audience.

Finally, the chairman should always maintain audience directness. He should keep looking at the audience during the entire speech of introduction. Many presiding officers turn and look at the speaker as they give the last line or two of their introductory speech. This turning is often done when the subject of the speech or the speaker's name is announced. The change in the chairman's directness may cause the audience to miss what he says. The chairman should always complete his speech of introduction before turning and recognizing the speaker. The act of formally greeting the speaker should follow the speech of introduction; it should never be a part of it. The chairman should never sit down until after the speaker has acknowledged the introduction.

OPEN FORUM AND PANEL DISCUSSION

There is a growing tendency to hold open forum meetings and panel discussions in communities, within organizations, and in industry. Each has a set plan and each further places a definite responsibility on the presiding officer or discussion leader. It is essential that the chairman of these

various group discussions be familiar with the rules governing the right of the membership of any such group.

Usually an open forum or panel discussion has two parts. The first is the more or less formal presentation of ideas presented by the participating speakers. Each person on the panel gives one point of view of the topic being discussed. Time limits are set and the chairman holds the speaker to this limit. Speakers are called in such a way as to give balance to both sides of a controversial topic or if the topic is a general one, speakers are called usually on the basis of their position in the organization or group. The most important member speaks last. After the formal part of the forum or panel there is an open meeting. Questions may be asked from the floor, members of the panel may question each other, or a combination of both may take place. In either case time limits are set for the question period.

The chairman has the added duty of not only introducing speakers but of acting as moderator. In addition, he must keep the meeting on schedule, starting and closing at the designated time. During the question period, he "takes" questions from the floor and assigns them to the speaker who seems best qualified to answer them. He must also make a summary, brief and to the point, of such arguments as have been presented. This summary should contain high lights of points of view discussed during the session and should also contain the chairman's analysis of audience sentiment based on questions asked in the open forum. In panel discussion the chairman should summarize the contentions upheld and refuted by the speakers of the panel proper. In both cases the presiding officer draws conclusions from what has been said and offers a summary of what has been accomplished during the time of the meeting.

The leader of the panel or forum will keep all introductions short. He will seek audience participation and will

encourage timid people to join in the discussion. The wise chairman never introduces his own opinion. As moderator, he must be strictly impartial. He interrupts comments being made only to ask a clarifying question, to bring discussion back to the main question, to silence long-winded speakers, or to make informal summaries of the progress of the discussion up to a given point.

When possible the chairman arranges a preliminary meeting with members of the panel. This permits a common understanding of the topic, method and approach to be used at the time of the discussion proper. Major issues can be discovered at this preliminary meeting and possible questions which may be asked can be anticipated. It is important that panel members be selected well in advance of the meeting date so that each may have a chance to study and give thought to the topic beforehand.

Since the forum and panel type of discussion is designated to provide a large group with information about a particular topic, it is wise to select only the best speakers for the panel presentation. These men or women should be leaders in their fields. They must have the experience and background necessary to justify an invitation to participate in the discussion. A panel should have at least four members and should not have more than eight. Remember that the panel discussion is preferable when the audience is too large for general participation. The general study group or round table discussion is adequate when the group includes less than thirty. For all larger groups the panel method should be used.

THE STUDY GROUP AND ROUND TABLE

There is one other type of discussion group which should be mentioned. That is the study group or classroom discussion type of meeting. Here there is an informality not found

in the more formal panel or forum meetings. Here the idea is primarily to make a point clear or to call to the attention of the group some new idea. All can participate in such meetings. Your contribution should bring out or help bring out new interpretations of the idea being discussed and should also develop new information for further study.

The round table discussion is simply a plan whereby all present sit around a table and discuss the common problem. There is complete informality, no one makes a speech; there is friendly give and take in point of view. Like all other group meetings, however, this plan should also have its leader, should begin and end at a designated time, and accomplish the purpose for which it was called.

RESPONSIBILITIES OF THE CONFERENCE LEADER

In any type of group discussion the key person should be the chairman or discussion leader. The success of the entire meeting rests on his shoulders. The successful chairman must prepare for a group discussion. He should assume or be able to assume the following responsibilities:

1. The agenda (or plan) of the entire program.
2. The arrangement of the seating of the panel or discussion speakers.
3. The proper introduction of each speaker, not only to the audience but to each other.
4. Make all arrangements for meeting speakers, their entertainment, and all other details of the meeting.
5. Conduct the question period fairly and make an honest summary of the points discussed, giving each its proper credit.

The discussion leader is always responsible for the quality, tempo, and progress of any meeting. Most discussions do not seek an action response from a given audience. They do, however, stimulate thinking, offer new ideas, and give in-

formation on problems of interest to the members of the group. The chairman, therefore, must keep the discussion clear and coherent on the given subject at all times. He allows no bickering between individuals on the panel and prevents the meeting from becoming one-sided. He provides a balance between members of the discussion group and the audience.

The best plan for seating members of the panel is to arrange two large tables at right angles with a smaller table between. The chairman sits behind the small table. The speakers will sit at larger tables. It is wise to put those advocating one side of a proposition behind one, the opponents behind the other. Thus the audience sees the panel speakers, the speakers can see and talk to each other, and the chairman can observe both groups.

THE COMMITTEE MEETING

Every committee has a chairman. His duties are the same for the small group as they are for the larger discussion meeting. The chairman plans his program, arranges the time and place of the committee meeting and notifies all members. Later, he conducts this meeting and presents the findings of the committee to the larger organization for such action as it may wish to take. Committees do not formulate policy unless they have been appointed "with power to act." Most committees are advisory in nature or are appointed in order to determine sentiment for a particular proposal. Complete discussion should take place in committee, and conclusions should always be reached.

Most committee meetings are long and drawn out but they need not be. If the chairman will assume his responsibility, the small meeting will proceed as smoothly and efficiently as any formal program. A plan must be made, key points must be listed in advance by the chairman, and

every member must be asked to participate in the discussion. Committees which meet regularly and present annual or periodic reports present these reports through the chairman. In such cases the report is read. Most committee reports, however, can be given orally by the chairman or by a member of the committee he designates. When an oral report is given, the chairman should present a written statement of the committee's report to the secretary or another responsible person. Committee chairmen should not be chosen because of popularity, the office he holds, or because "no one else will take the job." Only the best of the membership should serve as chairmen of committees.

COMMITTEES IN INDUSTRY AND BUSINESS

The committee in industry serves a different purpose than that appointed within a club or fraternal organization. Such industrial or management committees have the following values:

1. Provide major executives with means of obtaining the co-operation of foremen and other junior executives.
2. Aid in giving proper interpretations of certain fundamental policies, methods, and ideals of management.
3. Afford exchange of ideas before executive decisions.
4. Help members know each other better and so reduce petty jealousies and misunderstandings.
5. Supply a medium for recognizing strong men and good leaders from within the organization.
6. A committee of three, five, or seven is desirable. There should never be more than seven or less than three.

Often a committee is criticized for the action it recommends or the policy it advocates. Too many industrial and business committees fail to function effectively. The primary reasons follow:

1. There are too many committees appointed. (One good group is worth ten poor ones.)
2. Too many things are decided "in committee" rather than by individual authority. (After a committee recommends, the "authority" decides the issue anyway in many cases.)
3. Committees often divide authority. (Thus, neither committees nor authority function as they should.)
4. Too many problems are discussed at one meeting. (This procedure always leaves some unfinished business and members feel that the time spent in the meeting was wasted.)
5. Meetings are often poorly planned and have poor chairmen.
6. Committee appointments are often made without careful consideration of the specific abilities of the several members.
7. Too many interruptions take place while the meeting is in session. Avoid telephone calls, interviews, or persons coming and going in the room where the meeting is held.

THE CONFERENCE MEETING

Many meetings held in business and industry today are called conferences. Heads of all departments may "hold a conference" on management policies; the district governors of a service club may meet "in conference"; there will be a "conference" of delegates or employee representatives. These conferences are simply small discussion groups meeting for the purpose of bringing out factual material and different points of view of the question, policy, or plan being discussed.

The man calling the conference is usually the chairman. He must have a planned program worked out well in ad-

vance of the time of the meeting and each member of the conference should receive a copy of this agenda before the meeting starts. He thus knows what is to be discussed and can prepare properly for his contribution to the meeting. The conference chairman should notify members of the conference in advance of the meeting. He should send a memorandum reminder (or a phone call) to all participants on the day of the scheduled meeting.

The chairman opens the meeting with a brief statement of the problem and gives the first point to be discussed. The chairman does not, however, give his interpretation of this point. He simply directs the meeting and keeps the discussion within the limits of the agenda plan. He insists that talks be short, that everyone speak, and refuses a member speaking time if that member has already spoken twice before and if there are others who have not been heard. The wise leader watches his group, and as he senses that a member wishes to talk, gives him that privilege.

Only one point is discussed at a time. The general topic may be broken down into subordinate ideas and time allotted for the entire program is then divided equally among the several subordinate issues. When the meeting progresses to the time limit of the first point, the leader summarizes what has been said and moves on the second idea. At the end of the meeting the whole is summarized and the participating members are thanked for their individual contributions.

It is a good policy to compliment a point of view when it is given. If a disagreement arises or if one member of the conference feels that he "must blow off steam," let him do so. Do not imply that his point of view, even if in complete opposition to every other opinion expressed, is wrong or should not have been stated. Once a man has let go the

inner feelings he has been holding, you usually find him much more co-operative than if you attempt to prevent him from speaking.

Most meetings are conducted along simple rules of parliamentary procedure. However, a conference should not worry about rules and regulations governing such procedure. Common sense and a positive approach to the problem under discussion will satisfy everyone. In that connection it is wise to think of a conference as finding answers to a number of questions. Both the leader and participating members of a conference should know these questions. They are:

1. Is there a problem to be solved?
2. What is thought to be the cause of the difficulty?
3. Are there many solutions possible for solving the problem?
4. What solution will satisfy the majority?

Most conferences meet to find an answer to a problem. Not all conferences deal with problems alone, however. Some determine policy. However, the same questions apply regardless of the fundamental reason for the meeting.

In a conference, as in every type of discussion, the leader can keep spirits high among the participants. Ease is to be encouraged; with a feeling of informality and good humor. Everyone should have a good time at the meeting. Disagreement should be friendly, not antagonistic. Only the important things, however, should be stressed. All questions must be answered, if not at the time of the asking then surely before the meeting adjourns. Remember that a leader's opinion has no part in the discussion. His job is only to direct and guide the opinions of others. There should be no strangers at a conference. First names should be used. Blackboards should be available for any member's use.

Submit to all members of the conference group a written report of whatever action is taken at the meeting. This should be in the form of a summary and is not necessarily a statement of every word or point discussed. Sometimes it is advisable to have a stenographer present at conference meetings. In such cases a complete transcript of the discussion is sent to every member of the group.

As a conference member you should speak your own mind freely. Your ideas will count; don't hold them back. Listen to others. Remain seated when you speak and talk to all the group. Speak for only a minute and then stop. Do not monopolize the discussion. If you have questions, ask them. Do not let the meeting progress if your own understanding of the issues is clouded in doubt. When you disagree, which is your privilege, do so in a friendly way. Avoid the "chip on the shoulder" attitude so many adopt when their opinion is not immediately accepted. You can be wrong, you know. Perhaps the other fellow's opinion is better than yours. You should prepare for your part in the conference as should the leader. Bring notes with you, facts, charts, or diagrams—information which will support your point of view. The discussion or conference is only the first step in solving a problem. Thinking is stimulated. If you are wise, you will continue your study of the problem and its solution; you will read, study and seek additional material for use at future conferences and discussion groups. Be alert, prepared and enjoy each opportunity to participate in all discussions.

THE ANNOUNCEMENT

There is one additional responsibility of the chairman. That is to make or read announcements.

The average announcement read by the chairman is usually a hodge-podge of ineffective speech presentation.

Most uninteresting announcements have been either carelessly written, omitting most of the essential details, or they deal with material with which the chairman is unfamiliar. Announcements which are to be read should conform to the following rules:

1. They should be typewritten, double-spaced.
2. They should be placed on cards rather than paper, or if on paper, they should not be folded.
3. The announcement should contain a statement of the time, place, and date of the event; the importance of the event and the reasons for it; the charge or admission fee, if any, and to what purpose the proceeds will be given. The benefits to be gained by attending may be suggested with a restatement of the location of the place in terms that are familiar to the audience.

Announcements often state that a meeting will be held at 410 Blank Street. Unless one is familiar with the way street numbers run, the exact location of 410 Blank Street will not be understood. If, however, the announcement reads: At 410 Blank Street, one block north of the post office, the audience will know where the meeting place is.

4. Repeat the time and date, and make a plea for attendance. If the announcement deals with prizes or awards for attendance, the wording must be original and sufficiently definite to give an audience the sense of personal appeal. Assume that you are announcing a bowling match where individual and team prizes will be awarded. Say, "Your right arm will be needed next Tuesday evening, and if it is better than any other right arm, you will be paid well for attending." This suggests in a different way that there are prizes. Novelty and originality are essential in making effective announcements.

The most effective announcement is one given orally when the chairman, from the material provided, tells the audience about it. If one reads, he should familiarize himself with the material beforehand, read with directness, good inflection and tonal quality, and an enthusiasm for the event being announced.

CHAPTER XII

Parliamentary Law

HOW IT SHOULD BE USED

A GOOD CHAIRMAN must know parliamentary law. He must know how to handle people and to recognize their rights and privileges. However, common sense should dictate the use of all such rules. For small groups and informal meetings a minimum of regulations should be enforced. The wise group leader, however, understands the rules and regulations and uses them if and when necessary.

Parliamentary law is a system of regulations governing the transaction of all business in any meeting or assembly. It recognizes the rights of both majority and minority. The use of such rules and regulations goes back to 1572 when members of the English Parliament established a code for the proper conduct of their meetings. With little change these same governing rules have come down through the years, until today no meeting has authority unless its action has been taken under the rules of procedure governed by parliamentary law.

The suggestions which follow do not fully explain or elaborate all of the many rules of parliamentary practice, but list only the salient points.¹

¹ Every chairman or head of a club or organization should be familiar with at least one of the following leading texts on parliamentary practice: Roberts, *Rules of Order*; Cushing and Bolles, *Manual of Parliamentary Practice*;

CONSTITUTION AND BY-LAWS

Every organization should have a constitution and by-laws under which all business is conducted. The constitution should be a simple statement of the fundamental rules of the organization and need contain no more than six sections: Name, object, membership, officers, meetings, and amendments. Other provisions which seem necessary may be made. By-laws should establish duties of officers, directors or trustees, committees, dues, meetings, nominations and elections, quorum, parliamentary authority, announcements, suspension of the rules and order of business.

It is the interpretation of the provisions of any constitution which governs the use of parliamentary practice. The accepted provisions of a constitution or by-laws take precedence over any parliamentary provision regarding the same issue. In other words, that which has been accepted as the constitution of the group, is, in the last analysis, the authority which governs the use of parliamentary law in that group.

Since the use of all parliamentary law is, in the first place, governed by the individual constitution and by-laws, it is essential that every organization have a constitution and by-laws which are workable. To illustrate, many by-laws make no provision for the suspension of rules, yet in meeting after meeting, motions may be made to suspend the rules. Since there is no provision (as there should be) for such suspension, every suspension of rules in that organization is, theoretically, out of order and illegal.

We do not wish to confuse this issue. Naturally, if an entire organization is willing that rules be suspended, the total action of that group gives authority to make such

Hall and Sturgis, *Text Book on Parliamentary Law*; Reeves, *Parliamentary Procedure*; Howe, *Handbook of Parliamentary Usage*.

suspension. Technically, there should be action taken by that organization to establish a by-law which provides for a parliamentary way of suspending rules.

THE RULE OF GENERAL CONSENT

A second factor, governing the method and manner of using parliamentary procedure, is known as the rule of general consent. This procedure allows the chairman to suggest, "If there is no objection, I will declare the minutes of the previous meeting approved as read." The rule of general consent, used by a wise chairman, will do a great deal to keep the meeting progressing rapidly and will avoid bickering. This rule is best used in groups which are rather small and where the business transacted involves nothing affecting any group other than the organization itself.

The rule of general consent pre-supposes that the chair, having an adequate knowledge of the wishes and opinions of the membership, will take those steps necessary to bring about the desired legislation or action. For example, a chairman might sense that a particular group, belonging to the organization, were planning to oppose a measure which the officers and a majority of the members desired. The same chairman might know that if unlimited debate were allowed, those who opposed the measure might, through filibuster, defeat the desire of the majority. With this in mind the chairman exercises the rule of general consent by suggesting at the start of the meeting, "If there is no objection we are limiting debate at this meeting on the question of measure X to ten minutes." Immediately after, the gavel falls indicating that, since there has been no voiced objection, the group has given unanimous consent (general consent) to the acceptance of the chairman's proposal. This is perfectly legitimate. This action is equivalent to a member offering a motion to limit debate; this motion being sec-

ended; the chair asking for discussion; the chair putting the motion to vote; a vote being taken; the announcement by the chair of the decision; the announcement of the passage of the motion.

ORDER OF BUSINESS

The constitution and by-laws should contain an order of business. Make them a standing rule. A typical order of business would contain:

1. Call to Order
2. Roll Call (not essential in non-political organizations)
3. Minutes of previous meeting
4. Treasurer's report
5. Report of Standing Committees
6. Report of Special Committees
7. Old Business
8. Secretary's correspondence
9. New Business
10. Elections (only at the designated time, according to provisions of constitution and by-laws)
11. Adjournment

NEW BUSINESS

When an organization is ready to take up new business, a special technique must be observed. In most meetings little or no care is exercised by either members or chairman in the use of this technique. A definite procedure, however, is prescribed by parliamentary law as the way in which that should be done. Not only is there a special form but a definite vocabulary is used so that all action shall be according to the principles of parliamentary practice.

The correct terms to use are:

1. You obtain the floor.
2. You offer a motion.

3. The motion is seconded.
4. The question is stated by the chair.
5. The chair opens the question to debate.
6. The chair puts the question to a vote.
7. The chair declares the vote.

In this procedure we should not only use the technique prescribed by parliamentary law, but observe the form as well:

1. The member rises and addresses the chair, giving his name if he is not known.
2. He waits until the chair recognizes him by calling him by name.
3. After recognition, he presents the matter of business.
4. He offers the motion.

Once a motion has been offered, it must be seconded before it is presented by the chair for discussion. After it is seconded, the chair repeats the motion (or instructs the Secretary to do so) saying, "You have heard the motion. Is there any discussion?"; or, "The question is open for debate." From that time on, the *main motion* which has been offered and seconded, stated by the chair and opened for debate, may have many things happen to it, all of which come within the provisions of parliamentary law and practice.

CLASSIFICATION OF MOTIONS

Before we can understand just what may happen to a *main motion* before it is voted upon, we need to understand the classifications of motions and the various sub-divisions of each. Motions are of four classes: main, subsidiary, incidental, privileged.

A *main motion* is defined as any matter of business which is being introduced for the *first time* before any meeting for the purpose of debate and action. Any proposal or action sought

from any group, affecting that group, is a matter of new business, and becomes a main motion. Only one main motion may be introduced before any assembly for the purpose of group action. No other main motion can be introduced until the previous main motion has been voted upon.

A main motion may not interrupt a speaker, must be seconded, is always debatable, requires only a majority vote, and may be renewed at the next scheduled session. All other motions can be applied to it.

Subsidiary motions are defined as those which may be applied to the main motion and which seek some modification or special disposition of that question. Since subsidiary motions always relate to the main motion before the assembly, they are always in order; that is, they may be proposed and voted upon before the vote on the main question. They can only appear after a main motion has been made and seconded and opened to debate. There are a number of subsidiary motions. Each has an order or sequence of precedence; that is, one is a higher ranking motion than the other. In the order of their precedence the subsidiary motions are:

1. To Postpone Indefinitely.

- A. The object of indefinite postponement is to kill the main motion.
- B. A motion to postpone indefinitely cannot be brought up again unless it is introduced as an entirely new motion at a later session.
- C. It requires a second.
- D. It is not amendable.
- E. A majority vote is required for passage.
- F. It is debatable.

2. To amend.

- A. The object of an amendment is to change or modify the main motion.

- B. Amendments may be made by: (1) adding to the main motion, (2) striking out words and inserting new words.
- C. An amendment must not change the general import of the main motion. The amendment may be opposed to the aim of the main motion but must be relevant to the main motion.
- D. An amendment requires a second.
- E. An amendment may be amended but there the process must stop. In such cases the amendment to the amendment is voted upon first; then a vote on the amendment as amended is taken.
- F. A member may amend his own motion.
- G. It is not necessary to obtain consent from the maker of the original motion before making an amendment.
- H. An amendment to a constitution and by-laws may be amended twice.
- I. A majority vote is required for passage.
- J. It is debatable.

3. To Refer to Committees.

- A. The object of the motion is to allow action or study by an appointed, special, or standing committee.
- B. It requires a second.
- C. It is amendable only as to the motion itself.
- D. Motions offered in the committee do not require a second.
- E. All committee reports should be given in writing.
- F. It is debatable.
- G. A majority vote is required for passage.

4. To Postpone Definitely (to a fixed time).

- A. The object of the motion is to determine a time

when the main motion will come up for discussion and action rather than permit debate at the present time.

- B. It requires a second.
 - C. It is amendable (as to time of meeting only).
 - D. It cannot be postponed beyond the second meeting.
 - E. It is debatable.
 - F. A majority vote is required for passage.
5. The Call for Previous Question.
- A. It stops debate (discussion).
 - B. It demands a vote on the immediate question being discussed (the pending question).
 - C. It requires a second.
 - D. It is not amendable.
 - E. It is not debatable.
 - F. If objection is raised to have the call for previous question, it may be carried by a two-thirds vote.
6. To Limit Debate.
- A. It hurries business and saves time.
 - B. It limits debate, sets a definite time for each member to talk, or sets a time at which all debate shall stop.
 - C. It is amendable.
 - D. It is not debatable.
 - E. It requires a two-thirds vote for passing.
7. To Lay on the Table.
- A. To lay on the table is to kill or suppress action on a main question.
 - B. It requires a second.
 - C. It is not amendable.
 - D. It is not debatable.
 - E. A majority vote is required for passage.

8. To Take from the Table.

- A. To bring back for discussion something which has previously been tabled is the object of the motion.
- B. It requires a second.
- C. It is not amendable.
- D. It is not debatable.
- E. A majority vote is required for passage.

The four motions—the call for previous questions, to limit debate, to lay on the table, to take from the table—are undebatable and as such they should be put to vote by the chair immediately after they have been made and seconded.

Each of the subsidiary motions listed above has its own sequence of precedence. The higher numbered motion takes precedence over that of the lower number. For example, discussion might be held on the floor on motion three (to refer to committee) and someone might ask for recognition and move to lay on the table (seven). The fact that seven is a higher ranking motion than three simply means that a vote has to be taken on the higher ranking motion before one can be taken on the lower motion. In view of the fact that seven (to lay on the table) is undebatable, no discussion can be held; a vote must be taken at once.

Incidental motions are defined as those which grow out of something which has happened in the meeting. They are incidental to the meeting proper and have no special sequence of precedence with reference to each other. They do, however, outrank all main or subsidiary motions. Incidental motions are:

1. To Suspend the Rules.

- A. To do something then and there which is not allowed by the rules or by-laws of the organization is the object of the motion.

- B. It requires a second.
 - C. It is not amendable.
 - D. It is not debatable.
 - E. A two-thirds vote of the group will pass the suspension.
 - F. You can never suspend the constitution.
 - G. The same rule cannot be suspended twice in the same meeting.
 - H. Suspension of any rule is effective only for the particular matter of business for which the rule was suspended.
2. To Withdraw a Motion.
- A. This may be done by the person who moved the original motion.
 - B. Any motion which is withdrawn has no reference listed in the minutes of the meeting.
3. To Object to a Consideration of a Question.
- A. This prevents action on a question which appears to be irrelevant or unworthy of the organization.
 - B. It does not require a second.
 - C. It is not amendable.
 - D. It is not debatable.
 - E. A two-thirds negative vote will carry it.
 - F. It may be offered only on the main motion.
 - G. It is the only motion which the chair may offer.
4. An Appeal from the Decision of the Chair.
- A. To take exception to a decision of the chair which is not accepted by the members as a whole is its object.
 - B. It requires a second.
 - C. It is not amendable.
 - D. It is debatable.
 - E. Majority vote will pass it.

- F. Only one appeal can appear before the house at any one given time.

Privileged motions are defined as those which refer to rights and privileges of the members. Being privileged, they must be considered by the meeting at the time of their introduction. Their sequence of precedence is:

1. To Make Matters of Business a Special Order.
 - A. Time when all other business yields to the special business.
 - B. Special order requires a two-thirds vote.
 - C. It does not require a second.
 - D. It is not debatable.
2. Orders of the Day.
 - A. It brings the program of business decided upon for a particular time before the group.
 - B. It does not require a second.
 - C. It may interrupt business on the floor.
 - D. It is not amendable.
 - E. It is not debatable.
 - F. A majority vote will pass the measure.
3. A Question of Privilege.
 - A. It is any question concerning rights and privileges of the members.
 - B. It may be a privilege of raising a question for information.
 - C. It does not require a second.
 - D. It is not amendable.
 - E. It is not debatable.
 - F. A majority vote is required for passage.
 - G. The chair may decide the question of privilege.
 - H. A *point of order* has the same rank as a *question of privilege*. Its object, however, is to call attention to a parliamentary point of procedure. It may

seek interpretation on a rule of parliamentary law.

4. To Adjourn.
 - A. This completes the business of the meeting.
 - B. It requires a second.
 - C. It is not amendable.
 - D. It is not debatable.
 - E. A majority vote is required for passage.
5. To Fix the Time at which to Adjourn.
 - A. It has nothing to do with adjourning.
 - B. It sets the time for the next scheduled meeting.
 - C. It requires a second.
 - D. It is amendable as to time and place only.
 - E. It is not debatable.
 - F. A majority vote is required for passage.

The motion to adjourn or a motion to fix the time at which to adjourn are the highest ranking parliamentary motions and may be offered at any time providing no other member has the floor and providing a vote is not being taken. A ballot on any motion automatically prevents any other parliamentary motion regardless of its sequence or rank from interrupting the taking of that ballot.

UNFINISHED BUSINESS

Unfinished business is usually that business not acted upon at the last adjourned meeting. This unfinished business should be only main questions and amendments not voted upon at the previous meeting and carried over. They must be voted on at that meeting. Unfinished business may also be motions which have been postponed until the next scheduled meeting. In any case, all unfinished business from a preceding meeting should be acted upon at the next regular meeting.

MISCELLANEOUS MOTIONS

In addition to the four classes of motions listed, there are two called miscellaneous motions:

1. To Reconsider.

- A. It brings a question, previously voted upon, before the assembly for another vote.
- B. Only one who voted on the prevailing side may move to reconsider.
- C. It requires a second.
- D. It is not amendable.
- E. It is debatable if the motion to be reconsidered was debatable.
- F. A majority vote is required for passage.
- G. Notice may be given at the meeting at which the vote is taken that a move to reconsider will be introduced at the next meeting. If such notice is given, action on the question is suspended until the next meeting.
- H. A motion to reconsider must be offered either at the meeting when the original action is taken or at the next regular meeting.

2. To Rescind.

- A. This rescinds action previously taken.
- B. It requires a second.
- C. It is amendable.
- D. It is debatable.
- E. A majority vote is required for passage.
- F. A motion to rescind may be offered no matter how old the question may be.
- G. A motion to rescind is always a main motion.

To show the relationships of these several motions, one with the others, a chart is herewith presented for information and study.

Chart of Sequence of Motions	Needs a second?	Can be debated?	Can be amended?	Can be referred to committee?	Main question de- bate while pending?	Can it be reconsidered?	Requirement for passage?
A. The Main Motion							
1. Any main question or independent matter of business before the meeting — for the purpose of action.	Yes	Yes	Yes	Yes	Yes	Yes	Maj.
B. Subsidiary Motions							
1. To postpone indefinitely.....	Yes	Yes	No	Yes	Yes	Yes	Maj.
2. To amend.....	Yes	Yes	Yes ¹	Yes ²	No	Yes	Maj.
3. Refer to committee...	Yes	Yes	Yes	Yes	No	Yes	Maj.
4. To postpone definitely ³	Yes	Yes ⁴	Yes	No	No	Yes	Maj.
5. Previous question ⁵ ...	Yes	No	No	No	No	Yes	$\frac{2}{3}$
6. To limit debate ⁶	Yes	No	Yes	No	No	Yes	$\frac{2}{3}$
7. To lay on table.....	Yes	No	No	No	No	No	Maj.
8. To take from table...	Yes	No	No	No	No	No	Maj.
C. Incidental Motions							
1. To suspend a rule....	Yes	No	No	No	No	No	$\frac{2}{3}$
2. To withdraw a motion ⁷	No	No	No	No	No	No	Maj.
3. Object to a consideration.....	No	No	No	No	No	Yes	$\frac{2}{3}$
4. An appeal from the decision of chair.....	Yes	Yes ⁸	No	No	No	Yes	Maj.
D. Privileged Motions							
1. Make matter of business "special order," for the given time — when all other business yields.....	No	No	No	No	No	Yes	Maj.
2. Orders of the day....	No	No	No	No	No	Yes	Maj.
3. Questions concerning rights ⁹ and privileges of members.....	No	No ¹⁰	No	No	No	Yes	Maj.
4. To adjourn.....	Yes	No	No	No	No	No	Maj.
5. To fix the time at which to adjourn....	Yes	No	Yes ¹¹	No	No	Yes	Maj.
E. Miscellaneous Motions							
1. To reconsider ¹²	Yes	Yes	No	No	No	No	Maj.
2. To rescind.....	Yes	Yes	Yes	No	No	Yes	Maj.

If the question of consideration of a principal motion is raised before other motions are put or discussion is begun, it does not allow any other subsidiary motion, but it cannot be raised after consideration has begun. The motion to accept (a report, for instance) is equivalent to raising the question for consideration and when carried means simply the matter to which it applied before the house. This motion is usually not necessary, acceptance being taken for granted unless objection is made. The motion to accept is a main motion which means that the assembly will follow the recommendations of the adopted report.

SUMMARY AND FURTHER SUGGESTIONS

The chairman must know parliamentary law. He must know when motions are in order, when they are debatable, and when they may be introduced. This knowledge, plus a judicious use of the rule of general consent, will keep the average group crew-minded and not crowd-minded in its parliamentary discussions.

The following additional rules affect the use of parliamentary procedure:

1. You offer motions. You do not make motions.
2. Always rise and address the chair.

¹ An amendment to an amendment cannot be amended.

² It takes the whole question with it.

³ Cannot postpone beyond second meeting. If question cannot be considered at time designated it must be postponed again.

⁴ Propriety of postponing only.

⁵ Object is to stop debate and obtain a vote on the pending question.

⁶ May be extended in the same way that it may be limited.

⁷ Only one who offered the motion can withdraw it.

⁸ Only if question for which appeal is taken is debatable.

⁹ Point of Order is of the same importance as of Privilege. Decided by the Chair subject to appeal.

¹⁰ Chair may allow debate on a Point of Order if so inclined.

¹¹ As to time and place only.

¹² You cannot reconsider: A. adjournment; B. suspension of rules; C. to put on table; D. to take from the table.

3. Never use the phrase "Chairlady" or "Madam Toastmistress." The correct form is "Madam President," "Madam Chairman," "Madam Toastmaster."
4. You do not have the *privilege of the floor* until the chair recognizes you by name.
5. A motion is not open to debate until the chair has stated the question by repeating the motion made and asking if there is any discussion.
6. Debate never means abuse or ridicule of another member.
7. All motions which are debatable are amendable except two: (1) to postpone indefinitely; (2) to reconsider.
8. Make committees small, preferably three to five members.
9. Never move to table a committee report. Always move to table the motion that the committee's report be accepted or rejected.
10. *A committee of the whole* is a meeting of the whole body. The presiding officer of the meeting is never the chairman of the committee of the whole. Someone should be appointed to act as chairman who holds no official position. Only three motions may be offered in the committee of the whole:
 - A. To adopt the question on which the group went into the committee of the whole.
 - B. To amend the question.
 - C. To rise (adjourn) and report.
11. Votes cannot be ordered and hence are never recorded in a committee of the whole. Nothing is made a matter of record except what is formally reported back to the assembly.
12. No committee ever adjourns. It *rises*.

13. A motion to adjourn *sine die* closes the session and carries all unfinished business.
14. The constitution cannot be suspended.
15. Any member may move to take from table, but only a member who voted on the prevailing side may move to reconsider.
16. The chair votes only: (A) when it is a tie; (B) on a roll call; (C) by written ballot.
17. The chair cannot cast a deciding vote by ballot. It must preserve the secrecy of its ballot the same as members.
18. Any dissatisfied member may appeal from the ruling of the chair in a point of order. If his appeal is seconded it must be put to an immediate vote. The chair may put the point to vote before an appeal.
19. During the question of whether an appeal is in order or out of order the chair may receive advice from members but no one has the right to debate the question.
20. Transact all legitimate business in the meeting by vote of *aye* and *no*. This is suggested because a ballot vote being secret cannot be reconsidered.
21. Motions for office do not require a second.
22. The chairman should alternate (in recognizing speakers) from those who oppose and those who agree. One side should never control the discussion.
23. No speaker should be allowed to speak more than twice upon one question without the consent of the assembly.
24. If two or more persons try to obtain the floor at the same time, and one has not yet participated in the program, he should be given preference.
25. Remember that the rule of general consent expedites progress of business before the meeting.

26. If a single member objects, the rule of general consent cannot be enforced. One objection demands a vote.
27. If an organization does not meet at least quarterly, all unfinished business at any one meeting is automatically dropped and must be introduced again as new business.
28. The quorum is always a number determined in the by-laws.
29. Never offer a motion in a negative form.
30. Rules can be suspended only when by-laws make such provision.
31. To second a motion, one need not rise and address the chair. However, it is a recommended courtesy.
32. Remember that any member of the assembly who speaks from the floor is always in order if the motion he proposes: (A) is incidental or preferred; (B) is of a higher sequence than the motion being discussed.

CHAPTER XIII

The Banquet or Dinner Meeting

THE DINNER COMMITTEE

THE DINNER MEETING is the most frequent speech situation. Perhaps that is why there is no other situation in which violations of the principles of effective speaking and common sense are more recurrent. Few realize that the planning and arrangements for any banquet or dinner meeting require training and experience. Planning such a program should never be undertaken casually. Knowledge, common sense, and ability to plan a dinner meeting are requisites if the meeting is to be a success.

The average committee on arrangements knows little about planning a dinner meeting. Members are selected for any one of a number of reasons, perhaps because they can sell tickets. Many committees are appointed with overlapping responsibilities. It is never necessary to have a dozen committees or is it necessary to have one large committee. A small group, responsible for all details of the dinner meeting, should be appointed. The membership of this group should be men and women who "know the answers." They should possess energy, initiative, knowledge, experience, and be sufficiently individualistic to have no fear of overruling tradition. Such a committee will guarantee that the planned dinner meeting will be successful.

It seems to be an accepted theory that all banquets are

stereotyped, that they must always appear in the same dress and with the same coloring no matter where or how often they are held. If a committee arranges a banquet, the next time the organization holds a dinner the same committee is appointed invariably and the same general details of procedure are followed even to holding the affair in the same room or serving the same menu.

In a recent check-up of ninety banquets it was found that all but two started from twenty minutes to two hours after the scheduled time. The toastmasters of eighty of these dinner meetings attempted to be the "life of the party," attempted to tell funny stories which were neither funny nor well told, and spent from three to ten minutes introducing speakers. The committee on arrangements for each of these ninety meetings had planned programs that proved too long, twenty-three of the programs running well over three hours. In only three cases did the speakers observe the time limit given to them.

Every program had too many speakers, too much entertainment. Each was planned, apparently, to offer as much as possible of everything except good food. None of the banquets was served well; in none was the meal either hot or appetizing. Fruit cup, tomato soup, half a broiled chicken, peas, french fried potatoes, lettuce salad, brick ice cream and coffee made up the menu in sixty-three of these dinner meetings. In the last analysis, too much group singing, too many introductions, slow service, and horseplay or personal asides between toastmaster and audience are combined to make most of these ninety meetings very sad, indeed.

An alert banquet committee for any one of the meetings would have guaranteed a dinner both delicious and well served, a program that would have been adequate and entertaining, with a toastmaster who would have done the job he was supposed to do. The toastmaster should be the

first person chosen on the banquet committee; he should act as chairman of all preliminary arrangements and should be the responsible authority for "running the banquet."

Anything worth doing, involving the utilization of speech, should be done in the most efficient manner possible. If a banquet is unsatisfactory, only one person, the toastmaster, is to blame. This individual should be selected with great care, a dictator who will rule with an iron hand. He should be qualified by experience and training to gather up loose ends and present a banquet, sensibly conducted.

There are certain organizations in which a toastmaster must be selected in violation of accepted principles of good banquet arrangement. The position or prestige of a certain individual automatically establishes him as toastmaster. In this situation, most of the work is done by subordinates, and the toastmaster merely presides. The result is a division of authority, a weakening of the program, and the situation should be avoided wherever possible.

The chairman of arrangements in this situation assumes most of the duties which should be performed by a toastmaster. The chairman yields all control after the speaking program or other entertainment is under way. Frequently, good arrangements by the committee chairman are ruined because the traditionally selected toastmaster feels forced to glorify the position or prestige which led to his selection.

If tradition requires that a toastmaster be selected because of his position, then the chairman, who was selected on the basis of suggestions previously presented, should tell the toastmaster what his duties are. He may not enjoy "being told" but the audience will enjoy the dinner more and this should be the paramount and guiding thought of any dinner meeting. If more than one committee is appointed, as custom seems to decree, then the toastmaster must be a member of each committee.

DUTIES OF THE TOASTMASTER

The committee and the toastmaster not only assume responsibility for all preliminary plans for the dinner but also make all arrangements for the final meeting. It is suggested that the committee meet only to determine policy and that the toastmaster, as the committee's representative, actually put the policy into operation. Under this arrangement the toastmaster assumes the following obligations:

Start on Time: Start the meeting on time even if there are only one or two present at the stated hour. Invariably, there will be many present on or before the hour of the banquet. Why is so much more consideration given to those who come late than to those who are prompt?

Arrange the starting time of the banquet at an hour more or less in keeping with the general dinner hour of the guests. Eight o'clock is not an unusual hour for the start of a banquet. Sometimes dinners are advertised for eight-thirty or nine o'clock. Most persons, however, have their evening meal sometime between the hours of six and seven. Consequently, any banquet is better accepted if it starts at a time approximating the hours at which most of those attending the banquet usually eat.

Guest speakers should arrive before the scheduled time, and it is the duty of a toastmaster to make sure that invited speakers are in the banquet room on time even if he must send someone after them.

Committees sometimes hesitate to start until everyone is present because the service of the meal will be delayed by serving latecomers. This can be avoided by instructing the head waiter that any latecomer will be served with the course then on the table. The average hotel or restaurant kitchen is ready to serve the dinner on a time schedule based on the starting time. In other words, if the banquet is

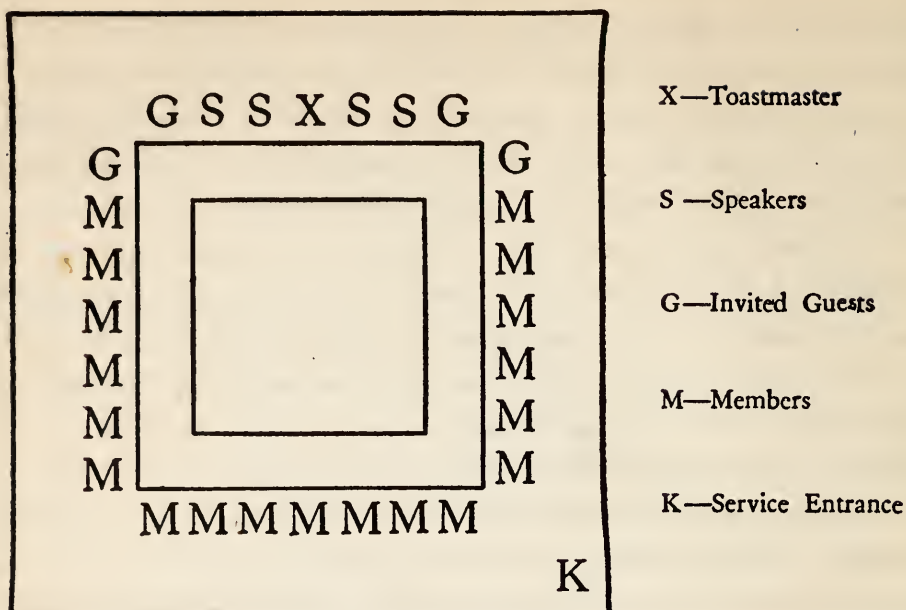
scheduled to start at seven, the kitchen is prepared to serve the first course at seven. The kitchen cannot wait until the banquet starts before preparing the food. If the chef's schedule calls for steaks to be ready and served at seven forty-five, those steaks are ready at seven forty-five.

There is no reason why a banquet cannot start at its scheduled time. Whether it does or not is largely dependent on the ability of the toastmaster and his general fortitude in taking the initiative. By starting on time the committee means the exact time, not five minutes after or ten minutes after the announced hour. If you plan a banquet and start it on time, perhaps less than half of your group will be present. If, however, you have a second banquet and announce that it also will start on time, your second banquet will find every member there on or before the given hour.

ARRANGE THE BANQUET ROOM PROPERLY

A second responsibility of the toastmaster and the banquet committee is to select an adequate room for the dinner meeting and to have proper chair and table arrangements. A banquet committee should never take the room which the hotel or restaurant offers, sight unseen. The procedure should be reversed. You should tell the hotel or restaurant what you wish, and if these accommodations are not available, go elsewhere. There are usually three types of rooms available for banquets: (1) the small square room, (2) the small rectangular room, and, (3) the large rectangular room.

The small, square room should be used when the banquet group is small. Twenty to thirty-five persons can be seated in such a room using what is known as the "square seating" arrangement. Diagram A shows the arrangement of the tables and the suggested method of seating speakers and guests.



Tables should be moved forward a sufficient distance from the back walls to allow ease in serving. For this type of banquet arrangement, chairs are rarely used on the inside and banquets should be of an intimate type.

The small, rectangular room is used for groups ranging in number from thirty-five to seventy-five. The tables may be arranged using either the "U" (Figure B) or "T" (Figure C).

If the "U" form is used and the audience approaches a larger number, you should "break" your tables as in Figure "D."

This break in the long table aids service and prevents waiters from being forced to walk behind the entire length of one side of the table to serve persons seated at the farthest point from the kitchen.

The toastmaster and speakers should always be seated at the point farthest removed from the kitchen or serving pantry. In planning the arrangement of tables, do not place them too close to walls or windows. Unfortunately most

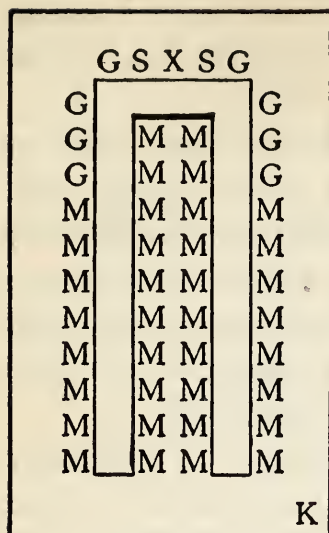


Figure B

X—Toastmaster
S—Speakers
G—Invited Guests
M—Members
K—Service Entrance

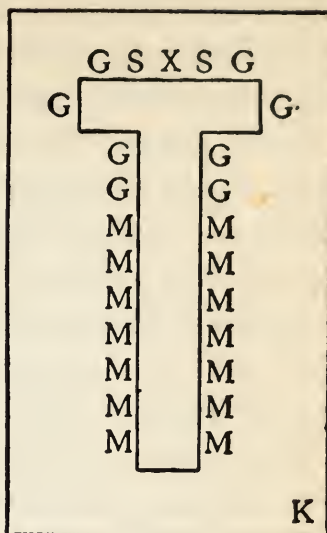


Figure C

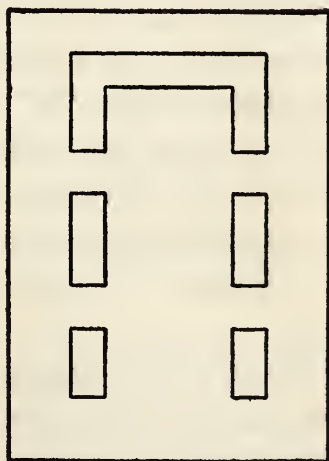


Figure D

banquets, using the "U" form of arrangement, are planned that way. While one is eating, there is a constant dodging, always forward, to avoid accidents as a waiter moves from one diner to the next.

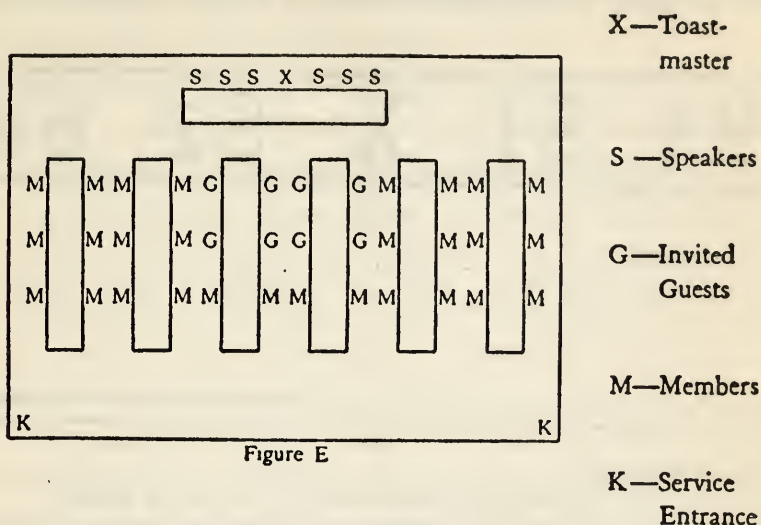
Banquets are too often so badly planned that sufficient room is not available for the average guest at any table. Chairs are so close together that the entire operation of eating becomes tedious. Dining should be enjoyable. It cannot be pleasant when one diner is digging an elbow in his neighbor's side or the person at the left is jammed so tightly against the next that to eat is virtually impossible.

More space at every banquet is desirable. If necessary, have an extra table set up. Avoid setting plates at places where the diner has a leg or wooden horse to straddle. Use common sense in arranging places at the dinner table. Remember that the average individual attending a banquet has paid for his dinner and should have plenty of room in which to eat it.

For the larger and formal banquet (one hundred guests or more) it is suggested that a large rectangular room should be used. Two types of seating may be arranged in this ball-room type of meeting place. Figure "E" shows the arrangement of straight tables running the width of the room and figure "F" shows the use of individual small tables which can seat eight to ten people comfortably. The seating arrangement as shown in Figure "F" is the only one suggested for the larger banquet.

You will notice in each of the suggested room arrangements that there is a speaker's table and in each case only the toastmaster and speakers are placed at this table. The speaker's table, which is the place of honor, is not intended to be the retreat for general guests. Nor should it be a place where the committee lounges and relaxes from its "heavy work" of preparing the dinner. Too many banquets have a

speaker's table with places for every official in the organization, all the "honored" guests, the committee, and the speakers. However, the speaker's table is and should be exactly that, a table for speakers. No one should be at the



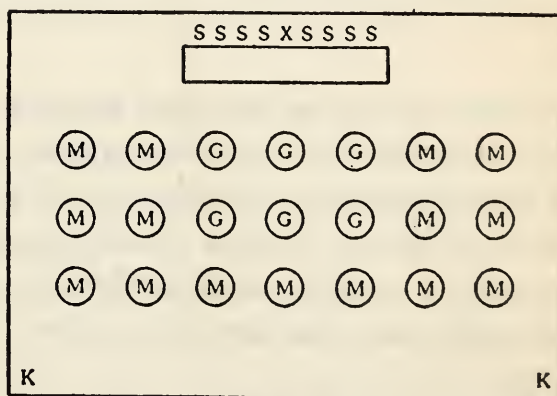
X—Toastmaster

S—Speakers

G—Invited Guests

M—Members

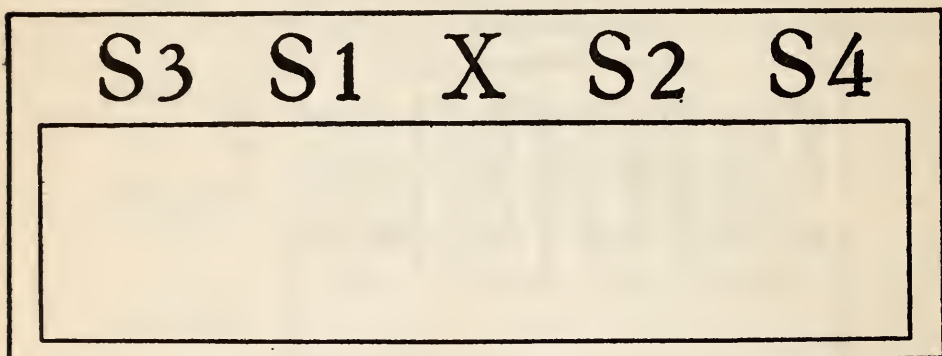
K—Service Entrance



speaker's table who is not part of the program. Invited speakers, those who may make reports or announcements, and the toastmaster, occupy the head table.

Guests of honor, who may be invited but have no formal part in the program, should occupy, naturally, seats of

honor as guests. This should be done, however, at specially provided places and not at the speaker's table. On the several charts we have attempted to suggest the place of honor which might be allotted to guests who are not speakers. We assume that guests invited to any banquet by the



X—Toastmaster

S₁—(To the Right of the Toastmaster)—Guest of Honor

S₂—(To the Left of the Toastmaster)—Second Guest of Honor

S₃—(To the Right of S₁)—Third Guest of Honor

S₄—(To the Left of S₂)—Fourth Guest of Honor

committee are those men and women who, because of position, are entitled to that invitation. At the speaker's table you should seat your speakers in the following order:

The conditions which should govern the seating in relationship to the immediate right or immediate left of the toastmaster are, the age of speaker, his position, and seniority.

If you have four speakers and there is nothing of special honor to distinguish one from the others, the oldest man should be seated to the immediate right of the toastmaster. The next in age should be seated at the immediate left. The third oldest would be at the immediate right of the oldest and the youngest man would be at the immediate left of the second oldest.

If your banquet is a college affair at which the president, senior dean, senior professor and newest instructor have been invited to speak, the president should be seated at the right of the toastmaster, the senior dean at his left, the senior professor at the right of the president, and the youngest instructor at the left of the dean.

If your banquet is a municipal affair and the speakers include the mayor, a member of the city commission, president of the board of trade, and the pastor of one of the local churches, the mayor should be seated at the right of the toastmaster; the member of the city commission at his left, the president of the board of trade at the right of the mayor, and the pastor of the church at the left of the city commissioner.

In the example of the college banquet if you have a guest of honor who is to address the meeting, he should occupy the place at the immediate right of the toastmaster and the president of the college should be seated at the immediate left of the toastmaster with other invited speakers alternated right and left.

When the toastmaster calls upon his speakers, it should be in the reverse order of their seating. In the case of the municipal banquet, the pastor of the church should be called on first, then the president of the board of trade, then the city commissioner, and finally, the mayor.

The only exception to this rule is when a guest speaker advises the toastmaster that he must leave the meeting at a certain time, a condition often arising if the speaker is a busy executive. In such cases, the guest speaker is seated at the table according to whatever rank he has in relationship to the other speakers, but he is called upon at a time in the program which will allow him to speak before the time set for his departure.

In banquets where women are present, the wife of the

guest of honor should be escorted into the banquet room by the toastmaster, and the guest of honor should escort the wife of the toastmaster. No other formal exchange of partners is made. At the speaker's table the wife of the guest of honor is seated at the immediate left of the toastmaster, the guest of honor at his immediate right, and the wife of the toastmaster to the immediate right of the guest of honor. (See Figure "H.")

Other guest speakers and their wives are seated in ac-

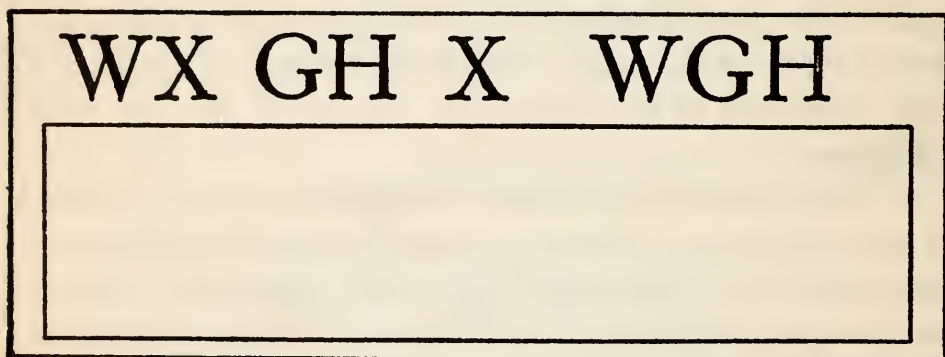


Figure H

cordance with the rules for seating speakers. It is suggested that, in formal banquets, wives and women who are escorted by speakers are placed at a table where the wife of the toastmaster acts as hostess. Place cards should be used for both speaker and guest of honor tables.

THE MENU AND ADEQUATE SERVICE

A third duty of the toastmaster and his committee is to select a good menu and arrange adequate service of the dinner. The toastmaster and his committee should not take the first room offered, or should they necessarily accept the menu which is suggested by the hotel restaurant. Most

hotels have what are known as A, B, C, and D menus. These have been prepared by the manager to require the minimum amount of effort and trouble to their staff in preparing a dinner. Each item on these prepared menus is usually a type of food which may be prepared well in advance of the time of the dinner. Chickens, half-broilers for example, may be prepared hours before and kept warm in ovens or, as often happens, may be piled on a table and kept there until time to drop into boiling grease prior to service. The old stand-by, tomato soup, can be prepared from cans hours before. That overworked first course, the customary fruit cup, is sometimes dished from barrels containing a "fruit cup mixture."

Rather than take a stock menu, prepare one yourself. The selection of any dinner course should consider the general preference of the type of audience attending the banquet, the time of the year, weather conditions, and the banquet experience of your group. Determine what you wish and then ask for a price on that menu. If you are told that the menu you wish will cost too much, ask what the cost will be. If the price given seems too high, merely tell the manager you may have to take your dinners elsewhere, and, invariably, he will come around to your point of view.

Naturally, you must be reasonable. You cannot expect to have a seven course dinner with filet mignon covered with mushrooms for a sixty-cent banquet ticket. On the other hand, it is just as easy to demand fresh vegetable soup as to have it served from cans, just as easy to have your steak cooked to order as it is to have par-boiled and grease-dipped half-broilers on whose fragile bones little if any meat exists. It is just as easy to have freshly baked pie as it is to have that old stand-by, brick ice cream in three flavors, accompanied by a lonesome cookie.

You should include in the price of your dinner the tip for

the waiters. Nothing is so embarrassing or so indicative of poor arrangement as is the passing of plates and saucers, after a dinner. Not long ago a speaker was presenting his address when a waiter, moving slowly in front of the speaker's table and holding in his hand a bread basket, paused in front of the speaker to collect a tip. Fortunately the speaker was a good sport. He smiled at the waiter, leaned forward, and, putting his hand in the basket, took out a handful of change. He said, "It's nice to be paid in advance. I usually have to wait for my fee." Then he went on with his speech. Perhaps the speaker was not entirely kind but he can be commended for his criticism of a toastmaster who failed to make proper arrangements.

The toastmaster and his committee should also insist that a banquet be served with an adequate number of waiters. The average catering organization has a staff trained to wait on tables. If a hotel is serving a banquet, some of those who wait on tables are taken from their regular dining room routine and are given the task of serving at the banquet. In many cases a banquet means that the number of waiters normally employed must take care of extra diners. The toastmaster should insist that a waiter be available for every ten persons at the banquet, but unless he insists he may find one or two waiters each attempting to serve from twenty to thirty-five.

The average waiter or waitress is not relieved from responsibility of his job until he has cleared the table and put away the service. A wise toastmaster will arrange to have tables cleared before starting any other part of his program. Otherwise, during the speeches, waiters are continually coming into the banquet room, opening doors and looking in, closing doors and walking out, with noise and conversation coming from the kitchen or serving pantry. When arrangements for a banquet are being made and the number

of waiters is being determined, provision should also be made for bus boy service even though it involves extra expense. The bus boy service should be arranged so that ice water, rolls and butter may be available for all the diners all the time.

DEADLINE FOR TICKET RESERVATIONS

Another factor of vital importance to the success of a banquet is a deadline for your ticket committee, a time after which no reservations will be accepted. The average committee receives advance reservations, perhaps for one hundred and fifty dinners. On the basis of this preliminary figure, arrangements are made with the hotel. Although a room has been selected to accommodate that number, some committees will call the hotel on the morning of the banquet to reserve places for fifty more. The manager immediately assents, even when the room which is adequate for 150 is inadequate for the 200 who now will be present. Waiters fall over each other and guests are packed too close together. The only way in which this condition can be avoided is for the committee to set and maintain a deadline for ticket reservations.

SELECTING SPEAKERS

In addition to a proper menu, served adequately in a room large enough to comfortably accommodate the guests, the success of most banquets depends on speakers and the entertainment provided. Here again a thoughtful toastmaster knows what to do. Speakers and entertainment should be obtained only after careful consideration of many factors.

The total number of speakers for any banquet should not be allowed a total time for speaking greater than the amount of time consumed in serving the dinner. With this

knowledge of the time available for speaking, the number of speakers is determined by the amount of time assigned to each. In an hour's program of speeches, the following arrangements are suggested:

1. Two speakers — thirty minutes each.
2. Three speakers — twenty minutes each.
3. Four speakers — two for twenty minutes each; two for ten minutes each.

A committee should consider the purpose of the banquet or the occasion being celebrated and attempt to secure men whose experience, ability, and position best fit them for that occasion. The entire program should be so unified that each speaker has an integral part in the development of the whole, and speakers should be cautioned against exceeding a time limit assigned to them. It is one of the duties of a toastmaster not only to assign a general theme for the speaker but also to give him a set time limit.

Another duty of the toastmaster is introducing speakers. In addition to the general rules for introductions, the following rules are especially appropriate for any toastmaster:

1. Do not try to be the life of the party.
2. Do not tell musty jokes. (The job of toastmaster does not include the telling of funny stories.)
3. Keep the meeting moving.
4. Recognize audience discomfort (poor ventilation or too much smoke in the room) and correct the condition.
5. Never call on individuals in the audience, regardless of what status they have, unless they have been invited previously and are seated at the speaker's tables.
6. Make no comments whatever after any individual speaks.
7. Save such expressions of thanks as you may feel are desirable until the end of the banquet.

AFTER-DINNER SPEECHES

There are two types of after-dinner speeches — the formal address and the toast. The choice of topic and type of address is governed by the fundamental purpose of the banquet.

The formal address should follow five general rules:

1. It should be twenty to forty minutes in length.
2. The topic should be more or less of a serious theme.
3. It must be specifically adapted to the particular audience or group.
4. The topic is usually selected by the speaker but only after conference with and approval by the toastmaster.
5. It should utilize all the rules of effective speech organization and delivery.

The toast should follow eight general rules:

1. It must be short, never over five minutes long.
2. It should be a topic with a light theme because the toast has a pleasant, happy, and humorous development.
3. It must be appropriate to the group.
4. The topic is selected by the toastmaster and assigned to the speaker. Each topic for a toast ties up with what has gone before and that which follows.
5. Its main purpose is to entertain and produce laughter, although it may have an applied purpose of action.
6. A toast should avoid all unpleasantness, bitterness, or anger.
7. A toast should be original.
8. The speaker should apply all rules of effective speech presentation and good delivery: Speak:
 - A. Without notes.
 - B. With deep sincerity.

- C. With pleasantness.
- D. Without any apology.
 - 1. Do not say you are not prepared or misunderstood the topic.
 - 2. Do not state that you are surprised that the toastmaster called on you.
- E. Without using poor, old, irrelevant stories.
- F. Without making jokes at the expense of others on the program or in the audience.
- G. Without using nonsense as the main development of your material.
- H. Without being vulgar or uncouth in either material or manner.
- I. Without dullness.
- J. Without a lifeless tone that cannot be heard.
- K. With optimism.
- L. With expression and a voice which reflects enjoyment and good humor.

The effective after-dinner speaker (whether he is giving a formal address or delivering a friendly, informal toast) observes certain proprieties while talking. He never plays with the knives, forks and spoons which are at his plate. He avoids drinking water from a glass while talking. He never pounds or leans on the banquet table. His chair never becomes a screen on which he rocks back and forth. He avoids indirectness even though the seating arrangements are so poor that he cannot see all in his audience. He never keeps his glance focussed on the toastmaster or guest of honor, or does he continually refer to these individuals while speaking. He never places notes in front of him using a glass or dish as a speaker's stand.

The effective after-dinner speaker not only avoids these negatives while talking but also avoids them while others are talking.

PUBLIC ADDRESS SYSTEM

If a public address system is available, the chairman should insist that the microphones be arranged either in a center bank or individually before each speaker. If the center bank is used, all speakers should be instructed, before the banquet, to move from their seats to the microphone after the introduction has been made and to talk from behind the center unit. If the single microphone is used, each should be placed in front of individual speakers, connected, and arranged before guests are seated.

Nothing is more distracting than having a speaker start to talk, only to be stopped so that he may move in order to make use of the public address system. Equally bad are the ministrations of a mechanic who places and adjusts a microphone stand during the course of a speech. Always anticipate little things which aid the effectiveness of a meeting.

Under no circumstances should anyone appear on a program without having been invited previously to speak. No "distinguished guest" should be called upon from the floor for "a few words." No visiting dignitary should be asked to contribute a few "impromptu remarks." One of the most vicious habits that have haunted banquets is that of calling on certain individuals because their feelings "might be hurt" if they were not asked to speak. If they want to speak, let them be placed officially on the program; include their names on the printed program if one is made, and seat them at the speaker's table. Otherwise, do not call on anyone, regardless of who he is, what he represents, or how much his feelings may be hurt if you don't call on him.

RECOGNITION OF GUESTS

If guests who are not part of the formal program are not to be called on, how can their presence be recognized with

the courtesy their positions demand? All guests of honor not speaking on the program should be seated at special tables. At the start of the program, the toastmaster who feels that some recognition should be given these guests should tell the audience that these guests are present, and then should ask each to stand as his name is called. The audience can show its appreciation of the guests' presence by applause.

The chairman in this case might say, "We have with us tonight as our guests the first vice president of the X chapter, the secretary of the Y club, and the superintendent of schools. We are glad to have these gentlemen with us. I am going to ask them if they will rise." Naturally, the guests will rise, and when they do, the toastmaster can start the applause and then say to those who are still standing, "Thanks a lot." A nod will indicate that they are to be seated. The toastmaster should make no further reference to such guests but should continue with the introduction of speakers who are part of the formal program.

ENTERTAINMENT

If, in addition to speakers, your committee plans formal entertainment, such entertainment in no way should be part of the speaking program. Group singing, for example, has a definite place at many luncheons and dinners, but it should always be between the end of the dinner and the start of the speaking. In this way, it becomes an attention-catching factor and helps the audience relax while allowing waiters to remove dishes and service without undue or unnecessary interruptions. Remember, please, that group singing at any other time in the banquet is considered unwise.

The question of the advisability of having an orchestra play during a banquet is often raised. If funds are available, such entertainment is desirable. However, the program of music should be governed by the committee. In other

words, an orchestra should not play sad compositions on a gala occasion just as a blaring band undoubtedly will cause discomfort among the guests. An orchestra should be placed at some distance from the diners.

When dancing or vaudeville are part of the program, the banquet should close formally before such entertainment begins. In the case of dancing, tables must be removed and the floor must be cleared. The selection of the place for the banquet should consider lobby space or comfortable surroundings for guests during any such interlude.

Primarily, however, a banquet should stand alone and not be part of any other type of entertainment. Therefore, if the committee arranges for dancing or vaudeville, eliminate all speakers as part of the program.

SUMMARY

A good banquet starts on time, has a good menu, and is held in a room adequate as to size and seating arrangements. The entire program is planned to provide a maximum of pleasure and entertainment for those who attend. The key figure in all dinner meetings should be the toastmaster. The success of any banquet is largely in his hands.

Many of the suggestions of this chapter are in opposition to accepted practice. However, if the average committee will follow them, banquets and dinner meetings will be much more enjoyable. The efficient planning of a dinner meeting is a must if that meeting is to be called successful.

Common sense must prevail in plans for any dinner meeting. Stuffy tradition, the hit or miss procedure usually followed, and general indifference to the comfort and welfare of those attending banquets must be thrown aside. In their place a well planned, efficient meeting should be held. Only then will a banquet be called, "a successful affair."

CHAPTER XIV

How to Tell a Funny Story

EVERYONE should know how to tell a story well. The humorous anecdote has a place in good speech. Used properly and carefully the story can aid a speaker to be more effective. Often he can create interest and obtain audience reaction quickly through a judicious use of humor. As a nation we are a fun-loving people. We enjoy the humorous anecdote and most of us not only enjoy telling stories but also enjoy listening to them. To be a raconteur is an asset. A well-told story can be used as the introduction to a speech.

Whether or not we should use humor in a speech is, and always has been, a controversial topic. There is no agreement whether we should use some humor, plenty of it, or none at all. The only agreement is that humor correctly used is an attention-catching factor. Humor has a place in practically every speech with the reservation, of course, that under no circumstance should any speech be a succession of funny stories. Practical and desirable humor is that which is used sparingly and properly. Its delivery recognizes not only variety and form but also proper techniques of presentation.

General humor has several classifications:

1. The anecdote or humorous story.
2. The gag or "wise crack."

3. The pun.
4. Irony or light sarcasm in which the intended implication is the opposite of the literal sense of the words.
5. Burlesque or parody.

Humor generally finds expression in the funny story. However, the clever turn of a phrase, a slight twist to an accepted maxim, a clever comparison, or a humorous narrative also can contribute humor to any speech. Be original in the choice of humor and the audience will enjoy the material presented much more. Since most individuals use anecdotes, and since the habit of telling stories is so deep-rooted, the following rules are offered for the use of humorous stories in speech:

1. Never drag a story into a speech. Make it a natural illustration of the theme being developed and always consider it a definite part of the speech.

2. Come to the point of the story as quickly as possible. Most speakers feel that in telling a story they must embellish the telling with a long introduction or with much added explanation as the story develops. This should never be done. The average story which is published should be used essentially as it is written. Additions nearly always spoil the effect.

3. Never explain what the story is supposed to illustrate. If any story is not in itself clear enough to be understood when it is given, it should never be used in a speech.

4. Always enjoy telling the story.

5. Even though you enjoy telling your story never laugh at your own jokes. The audience does not know the point of the story, and there is nothing humorous in seeing someone else laugh when we do not know why he is laughing.

6. If the story is in dialect, the dialect should be mimicked by the speaker. Often the effect of the story is lost

because the speaker attempts to create the idea that the characters in his story are talking, not in the way the story suggests they should, but rather in the way the speaker normally talks.

7. Avoid canned jokes. Seek constantly to have new stories. Nothing is so flat as a poorly told story which the audience has heard before. Remember that the anecdote which comes from your own experience is closest to your audience. Remember, too, that many stories which have been told before may be brought up to date by changing certain details.

8. Avoid, "He said," "The other man said," "He said" et cetera. So many stories containing dialogue between two people are written in that way. When these stories are delivered the speaker should utilize a change of voice, both in rate and tone, to indicate that more than one character is speaking. In other words, the speaker should interpret vocally the characters appearing in his story. It is wise to remember also that the speaker who has the ability to interpret, act, pantomime, or dramatize his story will usually receive a better response from his audience as a result of that ability.

9. Avoid bromides of the following type: "I am reminded of a story," "I want to tell a little story I heard," "Here's something which illustrates my point." Always make your story appear as a coherent happening which fits logically into the organization of your speech material. In place of the "I am reminded of a story" procedure in introducing your anecdote, introduce your story as something which happened to you or someone you knew.

10. Never use two stories if one will do.

11. Always select the story you use after considering your audience. Never relate a story which reflects discredit on any individual or any race. Keep your story in good taste,

and remember that in polite speech there is no place for smut or vulgarity. The type of audience and the circumstances under which your speech is given govern the choice of your story.

12. If the audience fails to laugh at the funny story you tell, do not be discouraged. After all, humor may invoke only an inward chuckle not discernible many times except in the eyes. Some audiences may immediately react to the story with a "loud guffaw." Whether or not the laughter is heard, never make the audience feel you are angry because it does not laugh at your stories. Some of the best audience response comes as a result of enjoying humor without showing it.

13. Always apply the story to a particular point which you are trying to make. Stories should be used as one type of speech material to develop issues in the speech. As you would select statistics or quotations, or interesting examples to aid the audience in accepting a point of view, so should you exercise care in selecting stories to aid in the development of your theme and purpose. Never select the story first, and then build a speech around the story. Select stories only after the speech has been determined and issues decided.

The clever speaker selects stories carefully, finding the best story to illustrate the point he wishes to make. The following stories can be used to illustrate a number of different speech situations.

A business man called his stenographer and told her to write a letter to George Wilson, of Buffalo, making an appointment to meet him in Schenectady.

"How do you spell Schenectady, Mr. Thompson?"

"Why, the idea! Don't you know how to spell Schenectady?"

"No."

"Why, er-oh, well, tell Wilson I will meet him in Albany."

This story might be used in many ways. It could be used to show "quick thinking" or might be used to indicate the tendency on the part of most of us to "evade an issue" when it is presented to us.

A salesman, in his auto, was on his way to call on a customer, and was halted by a puncture. He got out to put on his spare tire and as he did he heard a scream. He looked up and saw a woman floundering in a lake by the roadside. She had fallen out of a rowboat.

He rushed over and waded in. The water was not very deep. Just then a woman's leg came up, and he made a clutch at it. He pulled away, when he felt something give. He was dumbfounded to find the leg had come off. It was a wooden one. He dropped the leg and made another grab for the woman. This time he caught her by the head. Her hair came off; she had worn a wig. Frantically he reached for her again. He caught her under the chin and started to drag her ashore. Her false teeth fell out and in the excitement he lost his hold. The woman sank but came up and gurgled for help. The salesman looked at her with exasperation.

"Madam," he said, "I want to help you, but I've got to have a little co-operation."

This story could illustrate: (1) co-operation; (2) the value of a quick response; (3) ability to adapt oneself to a situation.

An old couple, responding to the lure of some California advertisements, packed up, sold the old Iowa homestead and left for Los Angeles, expecting to live forever.

Imagine their surprise when, getting off the train, they encountered a funeral. As they proceeded to their hotel,

they met a second funeral. This was too much for them, and they called upon the president of the chamber of commerce to tell him what scoundrels Californians were for advertising that no one died in their wonderful climate.

"Oh," said the president, "those were two undertakers who starved to death. Nobody ever dies in California."

This story might be used to illustrate: (1) truth in advertising; (2) fallacies in advertising; (3) the ability to be diplomatic; (4) the value of a quick response; (5) cock-sureness; (6) believing what you read.

A sturdy Scot was passing a lake when he heard a piteous yell, "Help! Help! I'm droonin'!"

The Scot got as near as he could without getting his shoes wet and called, "What's your name, mon?"

The floundering unfortunate succeeded in crying, "It's MacGregor."

"An' whaur do ye work?"

"Ferguson's Iron works. Help! Help!"

The man on shore turned away, and down to Ferguson's he hurried.

"Ye had a man working here by the name of MacGregor," he told the foreman. "He's drooned, and I want his job."

The foreman turned away. "Ye're too late. We just hired the man that pushed him in."

This story might be used to illustrate: (1) taking advantage of opportunity; (2) making your own opportunities; (3) selfishness; (4) forging ahead by stepping on others.

To illustrate the way in which stories are often changed, even though the same general theme is still used, here is another story:

A Dutchman, who was standing on the dock, saw a boat with a man in it capsize. Being the only one about and hear-

ing the drowning man's cries for help, the Dutchman made no move to aid the drowning man.

The man sank and came up for a second time, crying, "Help! Help!" The Dutchman made no move, and as the drowning man was going down for the third time, the Dutchman shouted: "If you don't come up again, can I have the boat?"

This story might be used as did the story of the Scotchman to illustrate: (1) to take advantage of a situation; (2) selfishness; (3) unadulterated nerve.

Story telling is an art. Proficiency requires practice. Funny stories, like all other types of speech material, need effectiveness in presentation and delivery before they can be accepted by the audience. Remember, humor must never be forced; it must be spontaneous, real, and delightful.

CHAPTER XV

Presentations

CHOOSING THE GIFT

A COMMON SPEECH situation today is one wherein someone is being honored and some gift or award is being presented. Perhaps too much of this type of thing is being done but with such conditions prevailing, some suggestions should be considered before making the presentation.

Men and women are usually rewarded by their associates:

1. Because they have served some organization for a number of years.
2. Because they have been elected to some office.
3. Because they have completed a term in office.
4. Because they are observing an anniversary.
5. Because they are going away.
6. Because they are returning.

The gift should be given because it is the general belief of the entire group that honor should be extended. The selection of the gift and its presentation should contain the element of surprise. Contributions should never be obtained by a high pressure committee. The gift selected should be chosen on the basis of a real need or a heartfelt desire to honor the individual. The occasion of the presentation should be simple, friendly, human, and real. Surely, it is

plain that anyone to be honored by his fellows should be honored wholeheartedly and spontaneously if that honor is to have meaning.

Much could be written on the subject of choosing gifts for which there is no need or desire. Too often the usual thing is presented.

A watch is given to the locomotive engineer after fifty years of service because we always have given watches to engineers with fifty years of service. A bridge lamp is given to the newly married couple in the office because we always give bridge lamps to newly married couples in the office. We present the pastor and his wife on the occasion of their tenth year with us with a "token of our esteem" since we always present tokens of our esteem to pastors and their wives every ten years. (This token, by the way, is usually something which the poor chap cannot possibly use.) A teacher retires and we give her a chair, even though she may have a chair. We give the director of our amateur play a bouquet even though he cares little for flowers. We give golf clubs to non-golfers and fountain pens to those who have many fountain pens.

Much could be written about the desirability of choosing gifts wisely and some consideration of the need or desire of the recipient. One illustration will suffice. A man worked for an industrial company fifty years. He retired. It was the custom of this organization to give employees retiring at the end of fifty years a gold watch studded with diamonds. The company invariably spent \$150 for this token of esteem.

This retiring employee did not want a gold watch. He wanted more than anything else the means whereby he could travel to the West Coast to spend his retiring years with his only daughter. He did not have the money necessary for the trip; his daughter was not in a position to send his fare. One progressive junior executive took it upon him-

self to suggest to the board of this organization that in place of the usual watch, the company give its employee the necessary tickets to make the trip he hoped for. After much argument, this was done. There were tears of gratitude in the old chap's eyes when he boarded the train. He not only had his ticket and berth, but he also had a small purse which contained additional expense money for the trip. Such a gift satisfies a need and a desire. It is the only type of presentation that ever should be made. The cost or money spent on the gift is not the paramount consideration. The important thing is that the selection has been made only after a thorough study of the need or desire of the one to be honored.

THE SPEECH OF PRESENTATION

There are simple rules to observe in making the speech of presentation:

1. Tell from whom the gift comes.
2. Tell why the person is being honored. Do not lavishly praise the individual; use restraint in both comments and manner of delivery. Give highlights of the career, preferably arranged chronologically, of the honored individual.
3. Always make reference to the gift by name.
4. Avoid such bromides as "little token of our esteem," "something to remember us by," "this little gift."
5. Never refer to the amount paid for the gift or the importance of the gift itself. Remember that the gift must never be presented as a payment for service. It must always be given in the spirit of a reward for effort.
6. Always deliver the speech, as far as the material or organization is concerned, in the spirit of the gift itself. Whatever is given should never be referred to

as "the gift," but should furnish material for the speech. If one is to receive a comfortable chair on the occasion of retirement from business, the speaker should prepare his speech using the description of the chair and its comforts as a means of development.

7. Always give the speech of presentation before calling the recipient forward from the audience. In case the one who receives the gift is on the platform, or at the banquet table, give the speech first, and then call on the guest to rise. After he has acknowledged the applause of the group, present the gift. If the gift is too large for actual presentation, or if arrangements have been made to have the guest find and discover the gift when he returns to his home or office, a statement to that effect should be made. This becomes the closing of the speech of presentation.
8. The small gift should always be wrapped.
9. Often the presentation of a gift has an element of sadness especially if the person being honored is leaving the community and has been loved and admired by those honoring him. In such cases the note of regret should never be weepy but should be tempered by the pleasure of past association.
10. Never embarrass the recipient by using humorous ridicule.
11. Brevity is recommended to the person making the speech of presentation.
12. Do not present the gift if everyone else contributed a dollar and you gave only a dime. If you do not believe the recipient worthy, do not serve either on the committee for selection of the gift or as the speaker making the presentation.
13. The speech should utilize all principles of effective speech in both preparation and delivery.

THE AWARD FOR SERVICE

Another type of speech of presentation is the one made by a junior or senior executive on the award of a service button or merit badge by a company to an employee. This presentation rarely has the element of surprise. It is a usual practice, and the employee understands that it will be given when he has satisfied certain qualifications. Some companies award one type of insignia at the end of five years, a second at the end of ten, a third at fifteen. As the years increase, the type of award usually has more intrinsic value.

This type of presentation may take place either at a dinner of employees or during working hours in the man's office or department. If the occasion is a dinner, and a group of employees is to be honored, those with the oldest records should be honored last. The younger members should receive their awards first.

This type of presentation should contain:

1. Specific reference to the service of the individual and work done.
2. Gratitude of the company for the type and manner of service which is being recognized.
3. The presentation of the button or merit certificate and with it the sincere congratulations of the presenting officer.
4. Good wishes and hope for continuation of friendly cooperation between the employee and employer.
5. Brevity.

In this type of speech always avoid eulogizing the company which is presenting the award.

TROPHIES AND PRIZES

Another type of presentation occurs at the time of awarding prizes which have been won in competition. These presentations may take place under almost any type of situa-

tion. Usually they are part of the program of a banquet or convention.

This type of speech regularly finds expression in schools and colleges in the presentation of letters for participation in sports, prizes for meritorious scholastic effort and awards as the result of competitive contests.

There are no rules other than brevity, reference to the donor of the award, and congratulations to the winner in this kind of presentation. In case several prizes of the same type are given, the speech of presentation is delivered by one person. Those being honored are called forward at the end of the speech, and the awards are presented to the winners, each of whom should be addressed by name as the prize is given.

After all awards have been presented, the speaker offers a final congratulation and dismisses the group. If a spokesman for the group is to make the acceptance, it should be made while members of the group are still on the platform. If each prize is awarded separately and is from a different donor, a short speech should be made for each case, and each representative should be called forward to receive his prize individually. Each recipient returns without any formal comment. Naturally, he should say, "Thank you," as he receives the award.

In more or less formal programs such as commencements and annual dinners where the distribution of prizes is a secondary thing, time should not be consumed in calling each individual forward for his or her award. List prize winners on the printed program and call the attention of the audience to names of those who have been honored. Do not read a printed list.

GIFTS TO ORGANIZATIONS

When one organization presents a gift to another organization, such as a Parent-Teacher Association giving a mov-

ing picture projector to a school, the speech of presentation follows these rules:

1. The occasion is a formal one.
2. It should always be part of a planned program.
3. It tells why the gift has been chosen and why it is being given.
4. It is brief.

The organization receiving such a gift always selects someone to accept it in the name of the group. This acceptance is usually made by the highest ranking officer.

THE SPEECH OF ACCEPTANCE

For the formal acceptance of any gift by the individual there are certain precautions to be observed.

1. Never say, "This is a great surprise," if you have known for some time that you are going to receive the gift. (Remember that a gift which is a surprise and which honors a person for something he has done willingly and gladly, will move him emotionally in such a way that he will not be able to do more than simply say, "Thank you." Under such circumstances, this "thank you" is the perfect speech of acceptance.)
2. For a planned speech of acceptance always:
 - A. Thank the donors of the gift.
 - B. Disavow your own worthiness if you are the one who is being honored.
 - C. Thank the group for the co-operation which has made possible whatever you have accomplished.
 - D. Accept the gift in the spirit of the speech of presentation. If it has been suggested to you that "the traveling bag accompany you on your trip and that when it is opened it may recall memories of pleasant association," then you, in

accepting that bag, assure the group, "I will carry it with me on my trip and every time I open it I will think of you."

- E. Always refer to the beauty and utility of the gift which has been given to you. Make your group feel that its choice was exactly what you wanted.
 - F. Again thank the group for its thoughtfulness and express deep appreciation.
3. Always open your gift after receiving it. Do not hurry this operation nor act as though you were afraid to open the package, but do not be disappointed in what you see.
 4. After the speech, the gift, if it is small, should be passed to those in the audience. This is a courtesy to those who contributed who should have an opportunity to see just what the committee purchased.
 5. Never be sad. Be happy that people think enough of you to honor you.
 6. Always make the speech of acceptance in keeping with the general spirit of the occasion.
 7. The speech should be sincere. If you must show emotion, do not be ashamed of that emotion, but keep it controlled.
 8. Apply all the rules of effective speech in manner and delivery.

CHAPTER XVI

The Speech of Welcome and Farewell

THE SPEECH OF WELCOME

EVERYONE should be prepared to make a speech of welcome on short notice. When this type of speech is part of the opening remarks of the chairman, the following form is suggested:

1. Tell who is being welcomed.
2. Tell by whom the welcome is given.
3. Tell the importance of the welcome and why it is so gladly given.
4. Explain the purpose of the meeting.
5. Be brief and sincere.

When the speech of welcome is a separate part of the program it is usually longer and, in addition to the suggestions listed above, should contain:

1. A warmth of friendly greeting resulting from the relationship between the person making the speech and the group or person welcomed.
2. An explanation of the character and activities of the organization extending the welcome.
3. A statement of the relationship between the organizations represented.
4. Advantages which are of mutual interest because of

the participation of the welcomed group in the program.

5. A suggestion that all members of the host organization are willing to answer questions and serve in any way possible.
6. Material selected to suit the occasion.
7. A statement that future visits of the group being welcomed will be equally as pleasant as the present one.
8. Any formal welcome such as presenting "the key to the city" should be at the end of the speech, and all material used in the actual giving of the key should be symbolical.
9. All rules of good speech organization and delivery.

RESPONSE TO A SPEECH OF WELCOME

The response to a speech of welcome is usually made by an officer of the welcomed organization who is designated in advance. A speech of response should observe:

1. An organization of all material completely co-ordinated with the speech of welcome.
2. An appreciation of the welcomed organization for the courtesies which have been extended. Be sincere in this expression.
3. A brief statement of the relationship of the welcomed group and its objectives to the purposes of the organization extending the welcome.
4. There is no need for funny stories in acknowledging a welcome. It is considered poor speech form to introduce the response with a "that reminds me."
5. Recognition of the speaker extending the welcome and of his organization. When accepting a key, or any

other welcome token, do so at the beginning of the talk.

6. Extend an invitation to the group which has welcomed you to visit your organization, at which time you will attempt to repay the kindness that has been shown to you.
7. Close by again thanking the group for the welcome.
8. Apply all rules for accepted speech organization and delivery.

In the case of an individual being welcomed, the response should include all of those suggestions. The only difference in the speech itself is the personal note which must be sincere to be effective.

SPEECH OF FAREWELL

The speech of farewell is often made when resigning from office, retiring from business, leaving an organization to go to some other city. Most speeches of this type are given after a gift has been presented, and the speech of acceptance also becomes the speech of farewell. For the person who has a speech of farewell to make, observance should be made of the following rules:

1. Never be sad. If you leave your position to travel, to visit places you have never seen, to be of greater service, you should be happy for this opportunity. Naturally, a certain amount of regret should be felt and expressed in taking leave of old friends.
2. Make reference to past and present associations with the group. Refer specifically to those experiences which have been most pleasant, most humorous, most human.
3. Thank the group for the co-operation which has made your advancement possible.

4. Tell the group of your future plans. Advise them of the nature of your new work or of how you expect to spend your time.
5. Invite them to visit you at your new home or your new place of business. If, however, you are simply retiring from active work and are not planning to leave the community, then invite the group to spend an evening with you.
6. Wish continued health and happiness for those whom you leave, and once more thank them for their courtesy.
7. Apply all of the rules of effective speech organization and delivery.

In addition to the suggestions listed above, if you are leaving an office in a lodge or club, and your successor is present, you should:

1. Suggest that co-operation which has been given you be continued in even greater measure for the new officer.
2. Suggest that any success the organization may have had under your guidance has been made possible only because of the co-operation which has been given you by the members and the officials. Thank them for this assistance.
3. Refer to the fact that although no longer an officer, you hope that you may be called upon at any time for such aid as your experience and ability may allow you to give.
4. Avoid all reference to any past unpleasantness or friction which may have existed in the organization.
5. Congratulate the new officer and wish him success.
6. Apply all rules of speech effectiveness in manner and delivery.

The speech of farewell must be a happy friendly type of speech. It should never be considered an unpleasant or sad experience. Always avoid all boastfulness and over-exaggeration. Keep it pleasant and human, and talk to your friends modestly and sincerely as you say, "Good-by."

CHAPTER XVII

The Eulogy

THE EULOGY, or speech of praise, is often given in connection with an introduction, the presentation of a gift, or the welcoming of individuals or groups. These complimentary remarks, as part of another speech situation, are informal. Formal eulogies are of two classes:

1. The speech which commemorates the life of an individual and is usually given at some anniversary or memorial service.
2. The speech which praises a living person and is given at the time of a birthday dinner or on a date celebrating some great activity of the individual being honored. It may be given on the occasion of a dedication of something he has planned and created.

THE SPEECH WHICH HONORS THE PAST

The eulogy which commemorates should be developed according to the following rules:

1. Always tell the audience what you hope to accomplish as a result of the eulogy.
2. Avoid all insignificant details in the life being eulogized.
3. Always tell the truth.

4. Avoid any mechanical listing of dates in the life history of your subject.
5. Select material which portrays experiences of the individual.
6. Discuss the individual's vital forces and characteristics which can be applied to your group as both inspirational and applicable.
7. Never overemphasize any quality of the individual.
8. Have the audience feel the place in history which will be given to the individual as time goes on.
9. Tell the things which you believe made the individual's greatness.
10. Give thanks for the type of life and the characteristics of that life.
11. Close your eulogy on a note of seeking from the audience an appreciation of the principles of the life eulogized.

THE SPEECH WHICH HONORS THE PRESENT

The speech which praises the living should observe the following rules:

1. Tell why the person is being praised.
2. Develop your speech by listing the high lights of the career and state each in its order of importance. Develop each adequately with human interest material. Draw conclusions from each characteristic as the speech develops.
3. Balance good traits and characteristics with those which are not so good. It is permissible to list weaknesses in a speech of praise, but if such is done it must be done honestly.
4. Avoid idle flattery and unnecessary "build up" of a man's life. Remember that in the last analysis he is only a human being.

5. Tell the influences which are felt by all as a result of the life being praised.
6. Ask yourself are there lessons to be learned from this life? The lessons which you may feel applicable are the pegs on which you may hang the material of the speech.
7. Conclude by wishing, for the individual being praised, a life ahead which will continue to give service.

You will notice perhaps a sameness in the general suggestions for each type of eulogy. There can be no hard and fast rules for either type. The one thing to be remembered is that the conclusion of your speech should contain a plea to your audience to accept the principles which the person being eulogized represented in his own life.

METHODS OF PLANNING THE EULOGY

Both types of eulogies may be developed using either of two methods:

1. The biographical continuity method which lists the life in terms of genealogy; birth; experiences in life; death; the place history accorded him after death.
2. The topical or selected method which stresses the qualities and characteristics of his life which made it an inspiration to others. This topical division could apply not only to his present life but also may suggest his place as considered by future generations.

Sometimes a combination of these two methods is desirable. In this case the speaker may develop certain biographical data and show how certain set periods in the life brought about certain characteristics or qualities.

The first method considers primarily the speaker's life; the second, his services to community, state, or nation. The biographical method presents more or less a chronological

history; the topical method selects leading personal qualities which were developed as a result of the life lived.

THE SPEECH OF NOMINATION

There is one occasion in which more persons are likely to make speeches of praise than on any other—at the time a person's name is placed in nomination for office. The speech of nomination is, in fact, a speech of praise. The following suggestions should be observed in making it.

1. Refer to the magnitude of the office for which the nomination is being made.
2. Suggest all things which should be considered in selecting any candidate for the office.
3. Tell of the experience of the candidate fitting him for the position and give his background for the requirements of the position.
4. Mention his name.

With this plan you should observe these rules of delivery:

1. Be brief.
2. Speak without bombast.
3. Do not criticize others, either previous office holders or other nominees who have been proposed.
4. Remember that, as you speak, you should attempt to create in the minds of the audience a feeling that the person you are presenting for nomination possesses qualifications for the job.
5. Make the audience feel, through your speech manner and material, that no other candidate could possibly be as satisfactory as the one you nominate.

SUMMARY

If you must make a eulogy, read and study some of the great eulogies. The eulogy is a type of speech which more

closely approaches the inspirational type of address than any other considered in this text. The occasions and circumstances surrounding commemorative addresses make it imperative that the person taking part in such a program be the most qualified individual possible.

Eulogies are rarely if ever delivered by young men. The reason is obvious. We go to the older, experienced man for advice. Eulogies present inspirational guidance for the present and future, based on the life which has gone before.

All speeches of praise must be delivered in terms of the occasion and circumstances under which the speech is given. Every rule of speech organization and delivery is essential to the most effective address.

CHAPTER XVIII

Selling and Sales Efficiency

SPEECH IS SELLING

KNOWLEDGE and use of speech principles are necessary assets of any business, profession, or persons engaged in any fields of endeavor.

These principles are helpful and desirable whether one is behind a counter making retail sales, or on the road.

A sales talk is a speech. A customer is an audience. The same rules and regulations apply with equal force to both salesman and speaker. A speaker will be a better speaker if he uses principles of good selling. A salesman is a more successful salesman if he uses the principles of good speaking.

Large companies in all fields offer courses in public speaking to improve general customer relationships between the public and the company's representatives. These classes are attended by everybody from junior and senior executives to the youngest clerks. Courses in practical speech have given business an increased efficiency. Just as the large company of today utilizes every improved method of operation as compared to the haphazard methods of twenty years ago, so are its representatives different from the one-time drummer with his cigar, funny stories, and case of samples. Today, the company representative is a professionally trained man proud of his calling, for sales-

manship is no longer the job of "forcing something on somebody." It is the art of skillfully leading others both in thought and action.

YOUR PERSONALITY

How can one more skillfully lead others in thought and action? This can be done only by increasing personal efficiency. Whether we be teacher, salesman, executive or clerk, we can possess better personalities than we now have. There is no mystery about personality. Your personality simply means that you are an individual, possessing a definite identity. If you wonder if you lack personality, your concern is the result of failure to understand the unique and interesting person living in your own body. Every person is a somebody. Fortunately, no one of us is exactly like anyone else. The mere fact that we are different is the key to personality. All qualities and characteristics which vitally influence other people constitute our personality. Bring the inside of you to the outside. The degree to which people lack personality is largely the degree to which they remain hidden in their own inferiority complexes. Personality can be developed.

To increase the efficiency factor in our lives, we must be able to impress other people favorably. We must be able to create in the minds of those with whom we come in contact that we possess ability, that we are honest and sincere, that we have character and intelligence, and that we have confidence in ourselves.

There are, broadly speaking, three channels through which one makes impressions upon people. These channels are:

1. The physical — the impact of visual personality.
2. The mental — the impact made by personality without any effort on the part of the individual.

3. The conscious—the impact of personality made by deliberately exercising certain acquired powers to influence others.

The qualities of body and mind are primary factors which influence, govern, control, and determine these channels of impression. These qualities can be improved and developed. When such is done personality automatically improves. The impressions made on others become greater and more effective. Thus, an individual is able to lead others more easily and successfully in both thought and action.

FUNDAMENTALS OF SELLING

To create this favorable first impression and to develop confidence is the first fundamental of an individual's good salesmanship. You must believe in yourself; you must think constructively; you must avoid all things which cause fear. Prejudice and ignorance must be avoided. You must think positively, avoiding all negatives. The best rule for selling is to "go out and sell." Profit from the first sale and the second and third, using experience from each sale to help make the next better than the one before. Study yourself; analyze your weaknesses and your strength.

The natural question arises, "How may I develop this first fundamental?"

PERSONAL APPEARANCE

In the first place, the best first impression possible is created as a result of physical appearance, bearing, and dress. The way people see you governs their reaction. If your appearance indicates need of sleep, the person seeing you for the first time may feel that you are not interested enough in him to be properly rested and sufficiently alert for whatever business you may have with him. You make a poor impres-

sion. Sickness and ill health invariably register in the way we carry ourselves, walk, and talk.

Check your physical condition with your doctor at least twice a year. You should have proper sleep and exercise, and keep your body physically sound. Your appearance should indicate good health, clean living, and an active mind. You should carry your body erect, your head high. Never drag your feet when you walk or "drape" yourself around a chair when you sit to talk to a customer. Be alert.

The man who wishes to make the most favorable impression is careful of his appearance. He takes care of his teeth, not only from a health standpoint, but because he realizes that when he speaks his teeth become a vital part of that conversation. The careful person observes such things as cleanliness of his nails for a manicure may be the difference between an effective and a noneffective appearance. If he smokes, he is careful that his hands and fingers are not stained. Be well shaven. Avoid cheap toilet water, perfumes, and excessively fragrant hair tonics. Always be well groomed. Let's believe the advertisements about the evils of halitosis and "B. O." If you are guilty, seek possible causes and immediately find cures. Remember that nothing can do more damage to a pleasant personality than a reputation for having body odor.

A careful person never forgets that his manner of dress is vital to his appearance. Never adopt oddities of fashion. Conservative clothes, neatly pressed and cleaned, often become the open sesame to successful interviews and sales. Be careful of frayed neckbands and shirt cuffs. Keep your shoes shined and the heels straight. Keep your ties clean, and knot them carefully. Have color harmony in your choice of shirts and ties. It is the combination of these little things which go to create the best first impression.

BE MENTALLY STRONG

The second way you can build confidence in yourself and make a more favorable first impression is to be able to create in the minds of others the idea that you are mentally strong. Just as a strong, clean body makes a physical appeal to the eye, so does a strong mind make a mental impression upon those with whom we come in contact. The average individual does not have sufficient confidence in himself to make the mental imprint of a strong personality. Most of us go through life following the crowd, content to follow the path of least resistance. All of us possess latent talents and abilities which we never think of using.

We may develop a strong mental approach and increase the use of our latent abilities by:

1. Avoiding fear. Most of the worries we have are about things that never happen. Worry ruins work and destroys the best of plans. Such fears can be taken care best by facing the situation. A fearless individual creates favorable impressions by his every deed and action.
2. Avoiding the thought that we lack confidence. Self-confidence is largely a matter of applying common sense and ability to whatever job has to be done. It can be born only of belief in ourselves. This is never egotism, for egotism is blind conceit. Self-confidence is the faith one possesses in himself and his ability. We create the picture of our self-confidence by the way we walk and talk. We must be sure of ourselves before we may expect others to have faith in us. The man who says, I can and will, and then proceeds to be the type of man who does, is the individual who has developed self-confidence in himself.

3. Having a goal in life. So many men are failures because they have no aim in life. They are unwilling to make the sacrifices necessary to the attainment of their goal. Life, to them, is a merry-go-round and they are perfectly content to ride the "wooden horses."

The right way should never be in circles. There should be a definite objective and a resolve to reach that destination. The going for most of us will require energy and sacrifices, and the end of the highway never may be reached. The guiding force in our trips must be ambition, which is defined as a strong "mental hunger for certain things which are in the possibility of our reach." Without ambition one can never hope to create a favorable mental impression on others.

4. Possessing will power. On many occasions we will not force ourselves to overcome hardships we feel are enmeshing us. History, however, is full of men who had the will to overcome physical handicaps. Most of our ailments are mental, not physical. They can be cured by applying common sense and determining "to cast out the evils" from our mind.

Some say they have great will power but many of these individuals are, unfortunately, only stubborn victims of prejudice and ignorance. The man who possesses will power is never stubborn; he admits errors and mistakes and profits by each. He possesses a brain and uses it intelligently, honestly, effectively, and constantly. He wills to do and does.

5. Learning to concentrate. Concentration involves thinking and presupposes that everything is dismissed from the mind except the idea at hand. A favorable impression cannot be made if observers conclude that you are "wool gathering."

When a question is asked never say, "I'm sorry. I didn't hear your question. I was thinking of something else." To create a favorable impression, make the other fellow believe that you are interested in one thing and one thing only—the conversation you are having with him.

6. Be sincere. There is too much shallow thinking and ineffective action in this world today. No man can create a favorable first impression if he is in any degree insincere.

IMPROVE AND ADD TO YOUR OWN ABILITIES

The third way to acquire confidence is to add to the abilities already possessed. In other words, we need certain traits and characteristics peculiar to us which the other fellow does not have. Some people make no attempt to improve their abilities for the task they undertake, but others are able to acquire certain power through study, thinking, and experience. These acquired powers which we can develop and use to influence people in our favor are:

1. Develop your memory. The individual who has a memory for names and faces always creates a favorable impression. If you know you have a poor memory and wish to improve it, apply the following rules of repetition and intensity of impression. They will increase your ability to possess a good memory.
 - A. Repeat over and over that which you wish to remember until you know it by heart. If for example, you wish to remember a person's name, simply repeat that name a sufficient number of times. Review that name and any others that you wish to remember at the end of the day. Repeat that name during the week.

Do this until that name is as much a part of you as your own.

- B. Pay attention to that which you wish to remember. Usually the man who fails to get a name in an introduction is paying more attention to shaking the man's hand than he is to learning his name. Pay attention to the physical characteristics of the person being introduced. It is not enough to look at a man; you should listen to his voice, too. Associate any peculiar physical characteristics of the man with his name.
 - C. Associate the man's name with his home town, his business, his lodge. Association of one idea with a location or place helps the memory process.
 - D. Write down the name, address, and telephone number you wish to remember. Add a personal commentary to your impression of the person, such as "friendly," "laughs a lot," or "well groomed." List a birthday, special date, or any feature which is peculiar to the person whose name you wish to remember. Writing down this information helps you remember it.
2. Improve your speech. To acquire and use good speech is the principle of this text. All the rules and suggestions given should be practiced, because the way you talk makes a favorable or unfavorable impression. Remember, good speech may be learned. A confident, efficient person is always careful of his method and manner of speech.
 3. Develop the ability to use the power of affirmative suggestion. One usually does that which has been sug-

gested. Sit in any theater and suddenly start to applaud. Immediately, those in the seats around will also applaud. Often they do not know why. Ride in a subway and start to yawn; then look around you. Others in the car will be yawning, too. If we understand how important the power and application of suggestion is, we can invariably mold another's mind and action.

Suggestion is usually made by appeals to certain fundamental instincts of human behavior which motivate us to do certain things. Affirmative suggestions build on that first thought until the mind reaches the decision and action point. The salesman who says, "You don't want anything today, do you?," is only offering negative suggestions, making the refusal easy, "No, we don't want anything." You cannot sell a man who has been approached negatively.

Keep all suggestions free from antagonism or argument. Never be indifferent, hesitant, or doubting in voice or manner. Use "suggestion" words and phrases such as, "Here is a product I feel sure will interest you," "This feature will appeal to your children's trade," "When you have this in your store," "Your intelligence and good judgment in business should make you realize the value of having this product."

4. Be tactful. To create a favorable impression, one should always think before he speaks and if he thinks it best not to speak, he should remain silent. A man who does this is a tactful salesman. He always considers the effect of his words on the other person. He speaks well of all or else does not speak at all. He never argues. He never discusses controversial subjects.
5. Show interest in your job. Nothing so helps to create a

favorable first impression as the idea that we are interested and original, able to take the initiative, and see a difficult job completed. Most people hold back. Be the individual who possesses the dynamic force which works for opportunities, makes opportunities, and acts on opportunities he has made and found.

6. Create the impression that you are reliable. One can never be a "fly-by-night" and create favorable impressions. "A jack of all trades" is rarely put in charge. To be of good character and reputation and to be known as reliable creates the most favorable impression.

The good salesman should possess these characteristics and qualifications. If he does not possess them, he should acquire them. They can be learned. Having them or acquiring them makes it possible for him to make a better first impression when he comes in contact with others. When we know that we can make favorable impressions on others we have learned to have confidence in ourselves. Without the one we cannot have the other. Without confidence in ourselves we cannot be an efficient individual capable of persuading others. Remember that both speakers and salesmen persuade others to do what they want them to do. Their success in accomplishing their objective is in direct proportion to their Ability Quotient.

WHAT IS YOUR ABILITY QUOTIENT?

Since success is measured and depends upon the ability, personal traits and characteristics we possess, here is a "rule of thumb" test prepared by the Kansas State Teachers College which will allow you to determine an accepted ability quotient. Most tests of this type require the co-

operation of trained psychologists before efficient results can be obtained. The test given here can be administered by the individual to himself, and the result may indicate the factors in his efficiency which need to be checked and remedied.

The test, as reported in the *Kansas City Star Magazine*, consists of answering a series of ten simple questions, or groups of questions, giving a grade of three for each group if you are above the average; two if you are average; and one if you are below the average. Thirty would therefore be a perfect score, and twenty an average score. The objection might be made that one's self-analysis may be vitiated by egotism or by undue modesty. We do not see ourselves as others see us. It might be helpful, after one has answered the questions to have some intimate friend check the answers.

1. Neatness. Are my habits of personal cleanliness the best? Do I dress suitably? Do I keep my personal effects orderly?
2. Broad-mindedness. Am I ready to recognize worth in others? Have I respect for the opinions and beliefs of others? Have I the ability to consider both sides of a question?
3. Courtesy. Do I try to manifest a real spirit of thoughtful, kindly helpfulness? Do I avoid practices that make me conspicuous?
4. Dependability. Am I punctual in meeting all engagements and agreements? Am I trustworthy about meeting obligations to the best of my ability?
5. Loyalty. Have I a sense of responsibility for the welfare of the business with which I am connected? Do I make my personal interests secondary to my business interest? Have I a real respect for my occupation?

6. Co-operation. Have I an ability and willingness to work with others? Have I a real desire to be helpful in all situations?
7. Leadership. Have I the ability to plan and carry out projects of various sorts? Have I the ability to win the allegiance and co-operation of others?
8. Honesty and sincerity. Have I the strength to be honest under all circumstances? Am I straightforward and unaffected?
9. Perseverance. Have I the ability to stay with a task until it is finished? Have I a tenacity of purpose, even against great odds?
10. Self-Control. Have I the ability to hold the mastery of myself under trying circumstances? Have I the ability to be pleasant and considerate, even though others are unfair or irritable?

What's your score?

THE SECOND FUNDAMENTAL: KNOW YOUR COMPANY

If having confidence in yourself is the first fundamental of good salesmanship, having confidence in your company is the second of those fundamentals. We must believe in our company and in the product which we sell. We can gain this confidence only through a knowledge resulting from study or experience. In many companies new salesmen are given a complete course of training running from four weeks to a year. During this training period, the policy of the company, the products manufactured or sold, the market, and the competition are all presented and studied by new employees to give them the knowledge which is so important to their eventual success. These cadet training programs are supervised by senior executives, and not until a man has completed the course of training, does he take his place in the organization.

For the employed salesman, similar types of training schools are established. In addition to the beginning school, the salesman is constantly brought back to the company for additional training in which he receives information about new products.

WHAT SHOULD BE KNOWN ABOUT THE COMPANY?

Any salesman who possesses the maximum confidence in his company and his product must know something of the history of the company and its business creed. He must know what group comprises the stockholders and the types of individuals in various executive positions. He should know the product he sells, not only the source of the raw materials but also the method and manner of making that raw material into the finished product. He should be familiar with the research in which the company is engaged as well as the type of physicists, chemists, and engineers in charge of that research. He should know the kind of equipment producing the article he sells, and beyond that he should have a complete understanding of the service the product gives.

He should know the market in which his product has the greatest sale and should understand the demand for his product. Before he can be an efficient salesman he must know all the products competing with his line. He should know something of their manufacture, their sales methods, as well as their methods of advertising and finance. He should study competitive products for strong and weak points and should compare his product with others.

Further, confidence in his company and his product can come only as he knows and understands the methods of his company. He must be familiar with and believe in the general sales policy of his company. He must know the other men who are traveling in the field. He must know the

advertising policy of his own concern and be entirely familiar with its bulletins and booklets.

He must have complete knowledge of all the uses of his product and be capable of demonstrating these uses when the need arises. He must know the when, where, and how of the product he sells. He must visualize his product as the best of its kind, through comparison with all other similar products.

You must be loyal to your company. Loyalty makes for growth, enthusiasm, initiative, and the accumulation of results. Indifference and disloyalty destroy these things. Your own advancement depends upon opportunities which are made available to you. These opportunities in turn depend largely upon the confidence you have built up in the minds of your immediate superiors. Confidence cannot be gained and opportunities will not be forthcoming until loyalty and honesty have been demonstrated. You must co-operate with others in your organization. The man who reaches leadership through the co-operation and loyalty of those with whom he associates is much more valuable than the one who depends only upon his own efforts and ability. Loyalty to your company, its officers and fellow employees is a must for the successful salesman.

THIRD FUNDAMENTAL: COMMON SENSE IN SALESMANSHIP

A third fundamental which a good salesman invariably uses in any of his dealings with a customer is a common sense approach to human behavior. To suggest the use of common sense in any business situation seems irrelevant. Yet, sales are often missed because of a failure to recognize some of the elementary principles of judgment.

An insurance agent made a call on a man who had just moved into a new home. A storm was in progress as the salesman stepped from his car and ran to the porch, he

rang the bell and, after the door had been opened, walked immediately into the living room. On the floor was a costly oriental rug but the salesman kept his rubbers on. If he had been more observant he might have realized that the person upon whom he was calling was annoyed when the new rug was soiled. The agent did not make a sale.

The application of common sense in salesmanship presupposes a basic understanding of the following principles:

1. We should make a thorough study of the backgrounds of our prospects. This knowledge, which we obtain from a number of sources, must be used from a common sense approach. If we have just learned that a prospect, upon whom we plan to call in the near future, has been promoted, this information should be used and referred to in a congratulatory manner either by calling on our prospect and offering our congratulations or by writing him a letter. In other words, all that happens to a prospective customer needs to be considered before we attempt to sell that individual.
2. We should know the needs of our prospect in terms of the product we are selling. We should never attempt to make a customer dissatisfied with the merchandise he has. If he owns a new model of our product and it is satisfactory and serving his needs, we should not try to sell him another one. He might have no need for it; he probably will resent any attempt to sell him something he did not want. It might, however, be good judgment for a salesman, if he had sold us his particular machine, to call on us, and ask us whether or not the machine was giving satisfactory service and whether or not we felt any of our friends might be interested in having a demonstration of the same type of machine.

3. Approach any customer as you yourself would like to be approached. Be human and friendly.
4. Never forget that real salesmanship is one part of talk and nine parts judgment. Use the nine parts to tell you when to use the one part. More sales have been lost because salesmen talked too much than have been lost because salesmen failed to explain the merits of their product.

SEEK YOUR PROSPECT

When you have gained confidence in yourself, your company and your product, and when you have made a solemn vow always to apply the principles of common sense in your dealings with people, you are ready to do a better job as salesman.

There is, however, one thing more which a salesman must realize before he can take his place as a leader in his field. Real salesmanship is the result of hard work. This point is best illustrated by the following story of the Little Red Rooster and the Old Black Hen.

Said the little red rooster, "Gosh all hemlock! Things are tough. Seems that worms are getting scarcer, and I cannot find enough. What's become of all those fat ones is a mystery to me. There were thousands through that rainy spell—but now where can they be?"

The old black hen who heard him didn't grumble or complain. She had gone through lots of dry spells, and lived through floods of rain. So she flew up on the grindstone, and she gave her claws a whet, as she said, "I've never seen the time when there wasn't worms to get."

She picked a new and undug spot; the earth was hard and firm. The little rooster jeered, "New ground! That's no place for a worm." The old black hen just spread her feet,

she dug both fast and free. "I must go to the worms," she said, "the worms won't come to me."

The rooster vainly spent the day, through habit, by the ways where fat round worms had passed in squads back in the rainy days. When nightfall found him supperless, he growled in accents rough, "I'm hungry as a fowl can be—conditions sure are tough."

He turned then to the old black hen and said, "It's worse with you. For you're not only hungry, but you must be tired too. I rested while I watched for worms, so I feel fairly perk; but how are you? without worms too? and after all that work."

The old black hen hopped to her perch and dropped her eyes to sleep. And murmured in a drowsy tone, "Young man, hear this and weep. I'm full of worms and happy too, for I've dined both long and well. The worms are there as always—but *I had to dig like H—*."

Oh, here and there red roosters still are holding sales positions. They cannot do much business *now* because of "*poor conditions.*" But soon as *things* get *right again* they'll sell a "*hundred firms.*" Meanwhile the old black hens are gobbling up the worms.

ANONYMOUS

ANALYZE THE SALES LADDER

Now, knowing and applying the fundamentals of salesmanship and having the determination of "get out and dig," we are ready to prepare the sales talk. No hard and fast rules can be set for the preparation of such a talk. Very few opportunities are ever given salesmen to sit and give a talk without interruptions or questions. The salesman starts the dialogue by presenting certain planned material, and the customer raises questions or objections which in turn the salesman answers. However, a salesman should prepare

his talk to include a recognition of the interruptions which may be made, and assemble material in advance which anticipates the questions or objections. The best preparation follows a definite pattern as indicated on the subsequent chart.

THE SALES LADDER

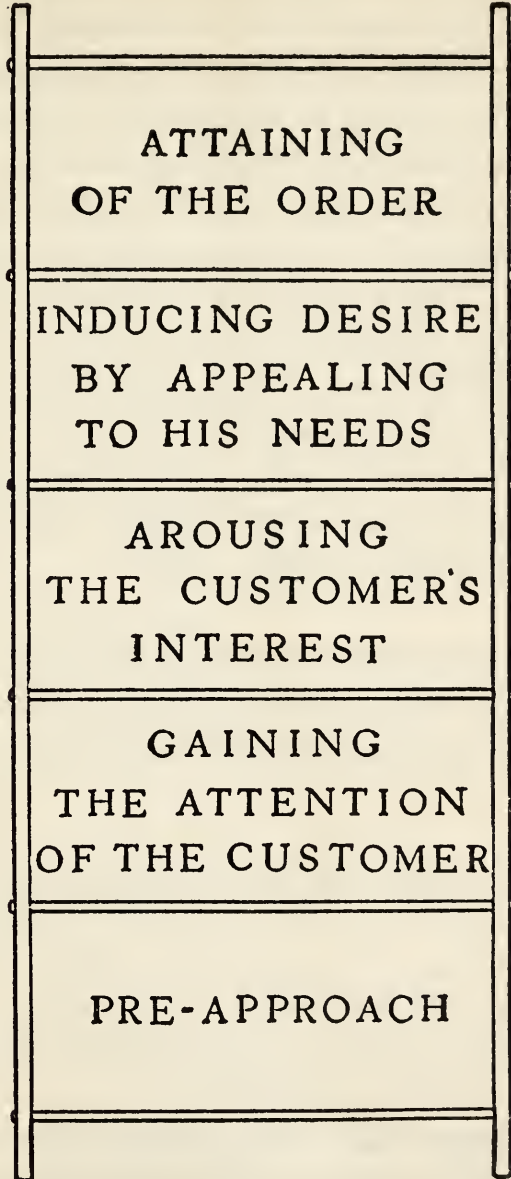
Let's analyze this sales ladder. The bottom rung is the pre-approach. Naturally anything you say in the interview proper is dependent upon the studies made in advance of that customer and his needs. Do not enter the pre-approach with the idea that the customer won't buy. Many salesmen are beaten at the start of the interview because their entire pre-approach is negative. Remember this simple philosophy of selling, "You cannot lose that which you do not have."

The second rung of the ladder presupposes that you will gain the attention of your customer. This is entirely a matter of personality. The best possible you, the constant you, will ordinarily gain attention. Don't do all the talking. Be a good listener. Use inquiry rather than argument. When two minds clash and one is defeated, good will is likely to be lost. Remember that if a salesman wins an argument he may lose a sale. A real sale is seldom made to an enemy. All selling should be considered as transactions between friends. Keep this viewpoint if you would gain the attention of the customer.

The next step is to arouse interest which may be done only through the maintenance of an intelligent presentation of the sales talk. Recognition of all fundamentals of effective speech delivery, together with care in the organization of material of the sales talk will guarantee an arousing of interest. You can further arouse attention by focusing material on the other fellow's problems. Recognize his viewpoint and present the proposition in the light of what

you can do for him. His interest is maintained as long as he can see some value in what you have to offer.

The fourth rung of the ladder is to induce desire. This is a



consideration of all the factors previously discussed in this chapter. Surely, if our approach has been correct, and if we have been able to gain attention and hold interest, it would

appear that our customer will be sufficiently interested to purchase what we are selling. However, so many salesmen fail to make suggestions which will bring about an acceptance by the person they address. Using material which appeals to common sense and the primary desires of men and women, and which suggests benefits and profits to be obtained, is the essential consideration for inducing desire.

The top of our ladder is obtaining the order. If our sales talk has been well presented, and if the material contained therein has sought the maximum interest, attention, and action, obviously the taking of the order is a matter which follows naturally. Whether or not the order is given mostly depends on whether or not the salesman has the initiative and experience to realize that his customer is ready to buy. There are no rules which govern this important step of salesmanship. Only experience and common sense will provide the knowledge of how to close a sale.

ORGANIZING THE SALES TALK

With the sales ladder as a background of the preparation, the sales talk should be organized according to the following rules:

1. Tell in a simple way the leading characteristics of the product and the values it has for the buyer.
2. Use material which appeals to the primary instincts and desires of purchasers.
3. Anticipate questions which may be asked and have answers for those questions.
4. If a demonstration of the product is part of your sales procedure, be familiar with all phases of that demonstration.
5. Know all terms and arrangements which can be made relative to the financing of the product.

6. Be so familiar with the material that you do not keep looking at a sales manual for that information. Nothing destroys the idea of confidence more than creating the idea that one is not familiar with his material.
7. Never write out a sales talk or commit it to memory. Always apply principles of common sense to the preparation and delivery of a sales talk.
8. Apply all the rules of effective speech to the delivery and presentation of the sales talk.

You must observe continually the effect of your sales talk. This talk must not be a recitation which so many young salesmen use; it should be spontaneous and effective. It must not contain idle boasts, irrelevant matter, or "idle chatter" to pass the time. The wise salesman watches his customer, listens to him, answers every query asked, seeks questions from the prospect, and looks for those clues which help him further in holding interest and increasing a desire for the product being sold.

The good salesman asks himself certain questions while he prepares his approach to the particular customer. Like a successful speaker, the smart salesman analyzes each prospect and prepares for every sales talk he plans to give. Only when he has an answer for every question does he consider himself ready to make the sale. Here are the questions you ask:

1. Why is this material a sales point?
2. In what way has this material the best selling points possible?
3. Are these selling points common to my product or are they equally applicable to that of my competitor?
4. Are there any selling points peculiar to my product and mine alone?
5. What needs does my product seek to satisfy?

ARRANGING THE SALES INTERVIEW

You are now theoretically equipped with sufficient material to make a sale. Only one other factor remains. That is to arrange an interview with your customer. The procedure often used in arranging this interview does much to determine the success or failure of the sales talk. There are many considerations for planning an interview which include the type of customer being called upon, the time of day for which the interview is set, or even the day itself. For example, most businessmen arrange appointments on the hour or half hour. Suppose the customer you wish to interview is an executive of this type. It might be better for you to arrange your interview at a time other than that when he normally might have an interview.

Perhaps we might ask for an interview at 10:15 or 10:45. Naturally, we must take that time which he suggests, unless he leaves it up to us to set the time. We should always be early for that interview. We might have an interview for 10:15 which had been arranged because a previous interview had been scheduled at 10:00. We arrive early, perhaps for a few minutes before 10:00. The other person scheduled for 10:00 does not appear. The executive, having learned that we are there, may send for us and thus we will have the additional time which previously had been scheduled for some other interview as well as our own time. In planning the time of the interview, be ahead of time, and plan where possible to have that interview at a time of day when you will have the maximum chance of receiving the best consideration of your sales talk.

Appointments may be made by letter or telephone. If a letter is sent it is wise to suggest reasons for wishing the interview. Your letter should be short, to the point, well written, and friendly. An interview should be arranged at

the convenience of the prospect. In telephoning, be sure that you have all your facts before calling. Prepare your material for that call. When you use the telephone be brief, speak pleasantly and think calmly under all circumstances. Talk straight into the phone. After any interview express appreciation for the interview.

FORTY PROVEN SALES SUGGESTIONS

In addition to the general fundamentals which have been listed, here are forty tried and proven suggestions which will help make you a better salesman:

1. Always call your customer by name when possible.
2. Never approach a customer with, "You don't want anything, do you?"
3. Always be on time for appointments. Remember that interviews arranged through trickery rarely produce sales.
4. Do not be discouraged if you lose a sale. The best salesman sells only four prospects out of nine. Any prospect's failure to buy is a challenge to call on him again and present your story in a better way, and to continue calling on him—always improving your method and manner of approach—until he accepts your product.
5. If a customer is busy when you call, either wait or make the suggestion that you will be happy to return when he has more time. If, however, you elect to wait, do not create the idea, as you sit there, that you are bored and that the customer is ungracious because he made you wait.
6. Be friendly, never overbearing; be honest and sincere; be modest and courteous at all times. Never stop smiling. Your smile will make friends for you; only wrinkles will come from frowns.

7. Treat customers as equals. Make each one feel that you are privileged and pleased to meet and serve him.
8. Never have a negative mind about yourself, your product, or your ability to sell.
9. Never argue. Even if you win, you lose.
10. Never dodge questions. Answer each quickly and fairly. If you do not know the answers be honest and suggest that you will find out and let him know.
11. Be a good listener.
12. Never be an order taker; be a salesman.
13. Never criticize the competitor's product. Remember that a knife in your competitor's back is never a short cut to your own sales success.
14. Always get on the prospect's side of the sale, working with him, not at him.
15. You can always arouse interest by presenting the points of your proposition as things which the customer has desired. This is done by establishing points of contact which make him eager to go into details with you.
16. The average man resents the idea that he is "to be sold." Remember this, and realize that what you say in the first few minutes of your call will control the entire course of your sale.
17. Never tell the customer that his store methods are poor.
18. Never assume the attitude that you, the salesman, know more about the customer's business than he does.
19. Always maintain a positive attitude and dominate the sales situation:
 - A. Look the customer in the eye and speak with a pleasant voice which carries conviction.

- B. Allow the customer all the time he wants to raise questions. Do not interrupt him.
 - C. Agree with the customer when you can; disagree only if you truthfully feel that you are correct. Disagreement, however, must always be unbiased and unprejudiced.
20. Know your material. Confidence breeds confidence and if you create the idea that you know the answers, your customer will undoubtedly agree with you.
 21. Remember that one is seldom a better or worse salesman than he thinks he is.
 22. Avoid flattery.
 23. Never quit on a prospect.
 24. Always consider the effect of your words before you utter them. If you take sides, always consider what may be the result.
 25. Do not go through life continually contradicting customers. You may be right, but according to the philosophy of modern business the customer is always right.
 26. After completing the sale, express appreciation for the order and leave. Neither overstay your time, nor rush out as though you thought the customer might change his mind. Use common sense.
 27. Never be a "smart aleck."
 28. Do not chew gum while trying to make a sale.
 29. Never be vulgar or uncouth in either manner or speech.
 30. Don't bite your nails.
 31. Never be rude to people because you do not like them. A salesman must be a pleasant individual.
 32. Never be careless in your appearance or action simply because you are calling on someone you feel you know well enough to visit informally. A wise

salesman always checks himself before going into any home or office. He never can tell when visitors may be present. He always prepares to make the best impression at all times.

33. Hide your aches and pains under a pleasant smile. Others are not particularly interested in your problems; they have plenty of their own. Never feel sorry for yourself. Do not think or act as if you feel that the world is against you.
34. Never sell a man or try to sell a man who does not want or need the thing you are selling. He may buy under pressure, but you will never be able to sell him a second time.
35. Remember, a disagreeable disposition, which so many salesmen have, is often due to irregular living habits. Grumbling or growling are often the result of being careless in our mode of behavior. A successful salesman is never grouchy; he never appears disappointed.
36. When things go wrong, blame yourself for the change, not the boss or other men in the field.
37. Try looking at yourself as others see you. You might change some of your distasteful habits.
38. Be a booster for your company and its products. Use the products yourself.
39. Do not "talk your sale to death." When selling a man spend 90 per cent of your time thinking about him and only 10 per cent of your time thinking about what you will say. Many sales are lost because a salesman talks too much.
40. Remember that salesmanship today is selling goods that don't come back to people who do come back. Always ask yourself: How can I develop a satisfied customer from this new sale, one who not only will

return but also will recommend my goods and my company to others?

Success in any venture, regardless of what it may be, requires a determination to win. Rules, regulations, suggestions, all may help, but in the last analysis that which makes one successful, whether he be salesman, doctor, dentist, preacher, or teacher, is a determination to succeed. Even so, success does not come because we wish for it. We must work, study, and fight for it. A good salesman never feels that he is fully educated nor is he ever completely satisfied with his own talents and abilities. He seeks constantly to increase his knowledge and to improve his personality. His aim in life is high and he refuses to believe that he cannot reach the goal he has set. He wants success and is willing to work for it, believing with Edgar A. Guest ¹ that:

“You can do as much as you think you can,
But you’ll never accomplish more;
If you’re afraid of yourself, young man,
There’s little for you in store.
For failure comes from the inside first,
It’s there if we only knew it,
And you can win, though you face the worst,
If you feel that you’re going to do it.

“Success! It’s found in the soul of you,
And not in the realm of luck!
The world will furnish the work to do,
But you must provide the pluck.
You can do whatever you think you can,
It’s all in the way you view it.
It’s all in the start you make, young man;
You must feel that you’re going to do it.”

¹ From *A Heap O’ Livin’* by Edgar A. Guest. Published by The Reilly and Lee Company, Chicago, Ill.

CHAPTER XIX

The Interview

IN the previous chapter, suggestions have been given for the salesman-buyer interview. There are two other types of interviews that should be discussed. The first is the one arranged when you attempt to persuade someone to use you and your services in their organization and the second is when you try to persuade someone to place himself and his services at your disposal. In the first situation you may be seeking a job or some form of employment. In the second, you may be trying to enlist a worker for a Community Chest campaign. The two types are similar because both include the selling of yourself to someone else.

The success of the interview hinges first on your appearance. You must be neat, carefully-groomed, and dressed in keeping with the position you seek. Hundreds of college graduates have worn white shoes, flamboyant shirts, and novelty cravats when applying for positions in business. The clothes which were suitable for the college campus, the high school classroom, or the vocational school shop may not be at all appropriate in the job you seek. Your employer wants to see you as his customers will see you. The competition is too keen for him to take time visualizing you in proper attire. Harmonious dress, with suits pressed and shoes shined, a shave, and a conservative haircut will help give you the right start.

Your manner and bearing also play a large part in the success of your interview. Greet the interviewer with a smile. Speak with a full, natural voice. Shake his hand with a firm clasp; don't pump his hand and arm and don't hold his hand too long. Walk erect, and when you have greeted the person, remain standing until asked to sit down. Don't place both hands on a desk and lean across it. If the prospective interviewer doesn't ask you to sit, remain standing—and don't slouch. When you are seated, sit up straight but not stiffly. Never slide down until you rest on or near the shoulder blades.

Once the interview has started, don't be afraid to look the interviewer in the eye. Be earnest and sincere, and don't be so bashful that you fail to answer his questions fully.

Remember that the interview is often a test of your ability to meet certain standards of bearing and appearance as well as to prove your knowledge and technical skill. Keep in mind the thought that you are selling yourself.

Another phase of job-seeking which may well be considered part of the interview is filling out the application blank. Fill it out neatly without blots, cross-outs, or illegible scrawls. If you fill out the blank at the employment office don't take too long doing it. Someone may be watching to judge your speed of reaction and quickness of thought.

The only thing worse than not talking enough is talking too much. You are meeting an older or more experienced man, and he has thoughts of his own. He may not be as interested in what you think as in how you think. Give him a chance to talk.

Don't hesitate to ask for advice. Most older people like to help younger people. The advice may contain much of value, and the person across the desk will like you better for having that opportunity to advise you.

In any interview, you must apply the principles of practical speech as well as the principles of salesmanship. We all know the fellow who mumbles, who looks out of the window, who fidgets while we talk. Would you, as an executive, want an employee who spoke so the customers couldn't understand him, or who wiggled and shifted while they tried to talk to him? We don't like to do business with the grouch and the complainer. Why should we expect a good businessman to hire one?

Remember that if your appearance makes you desirable as an employee or as a colleague, if you seem intelligent and ambitious, if you are courteous and pleasant, you are at least in equal competition with those as well qualified as you are—and you're probably ahead of most of them.

Always tell the truth, and don't overstate your qualifications and ability. If the job is too big, you'll be let out. On the other hand, if you aren't quite fitted but are highly desirable as an employee, there may be an opening where you will be placed for training and experience.

ADVANCE PREPARATION FOR YOUR INTERVIEW

You can anticipate many of the questions and situations of the interview, and you should be ready for them. The less that is new and unanticipated, the more effective you will be. The best way you can prepare for an actual interview is through the practice interview. Ask a friend, whose work or experience has made him familiar with your proposed field of activity, to interview you. You will learn your weak points through this procedure, particularly if you solicit his frank criticism. Don't argue with him about the faults he finds; he sees you as others see you in the same situation.

A person applying for any position may find the following questions helpful in this preparation. They are questions

asked by personnel and employment managers, as reported by seniors of Rutgers University after interviews.

Naturally, every employment manager will not ask every question which is listed here. Some may not ask any questions. The applicant may be told, "Tell me in five minutes why you think you should be hired." You must adjust yourself to what you find and the circumstances governing your own interview. However, these questions have been asked and either the same questions or similar ones will be asked by personnel directors who interview those who apply for positions. The thoughtful man or woman prepares in advance the answers to questions which may be asked. Here are the questions:

1. Do you like to meet people?
2. Do you like to converse with people?
3. Why did you make application for a job with this company?
4. Have you ever had to support yourself in any way?
5. Have you ever earned any money?
6. Why are you nervous?
7. What are your outside interests?
8. How much salary do you expect as a beginner?
9. How much salary do you expect ten years hence?
10. What is your previous experience?
11. Are you married?
12. What do you think was the high light in your college career?
13. Did you participate in debating while in college?
14. Do you go to church?
15. Have you been in the habit of living within your income?
16. What makes you think you would be a success in this business?

17. What makes you think you are fitted temperamentally for this profession?
18. Have you made application to other firms?
19. What type of job do you want?
20. Are you planning this work as a permanent career?
21. Are you willing to do further study?
22. What do you think of the government interfering with business?
23. Do you have any confidence in yourself?
24. What was your scholastic average in school?
25. Do you think you can get along with people?
26. Do you have any "pull" in this company?
27. Are you a fraternity man?
28. Did you ever have a previous interview?
29. Do you have any dependents?
30. Do you mind physical "dirty work"?
31. Do you like to travel?
32. Have you anyone in this organization who will speak for you?
33. Would you commute or live near your work?
34. Have you participated in any community activities?
35. Have you done Boy Scout work?
36. What courses did you take in college?
37. Who was your favorite professor in college?
38. Are you engaged to be married?
39. Do you have a girl?
40. Did you ever earn any or all of any year's education?
41. Do you buy things on time?
42. Do you have any other jobs you are "angling for"?
43. In case there is no opening here, what do you intend to do?
44. Have you done any selling?
45. What makes you think this company could use your services?

46. Can you live within your income?
47. Will you start work at \$17.50 a week?
48. Are you willing to take your chances for promotion?
49. After we give you training will you go to some competitor?
50. What is your experience in getting along with people?
51. Can you handle youngsters?
52. Who told you to apply here for work?
53. What makes you think you are qualified to enter our organization?
54. How do you like our product?
55. Have you used our product?
56. What do you think is wrong with our methods of selling and advertising?
57. Have you heard our radio program?
58. How long have you used our merchandise?
59. Could you make friends for our company?
60. Why did you go to college?
61. Is a college education an essential to success in business?
62. What do you think of old age pensions?
63. Do you carry insurance?
64. Do you know many of your professors intimately?
65. Do you smoke or drink?
66. What is your father's business or profession?
67. Do you feel you gained anything from college?
68. How is your physical health?
69. Do you belong to any lodges?
70. If you could attend college again would you take the same courses?
71. What is your preparation for this work?
72. Did you ever hold a political appointment?
73. What have you done during summer vacations?

74. Can you sell yourself in ten minutes? Go to it.
75. Have you studied our company? What do you know about us?
76. Have you tried any of our competitors? Why not?
77. What kind of college is Rutgers? Tell us something about it.
78. Why don't you have coeducation at Rutgers?
79. If you were hiring someone for this company would you hire yourself? Why?
80. Do you know anyone who might fit better into this company than yourself?
81. What is the nationality of your father and mother?
82. Do you think you can pass a physical examination?
83. Are you willing to take our training course without salary?
84. Can you do detail work? Have you done so? Where?
85. Can you take shorthand? Can you do stenographic work?
86. Have you ever been in an automobile accident?
87. Why did you choose your major subject in college?
88. Did you learn anything practical in college?
89. Did you hold any executive positions in college?
90. Are you "hunting a job" or are you "seeking a position?"
91. What is your religion?
92. What makes you think you could succeed in this organization?
93. What do you think of the government's relief policy?
94. Do you owe any money?
95. Why didn't you apply for work in your home town, where you are well known?
96. We need fellows who will work. Are you a worker?
97. What can I do for you?

98. We have no opening now. Maybe later. Any questions?
99. When could you start work if we did have a position for you?
100. What do you think you are worth to us?

In the Rutgers University senior placement seminar, personnel men conduct illustrative interviews, and then interview individual seniors before the group. The final step in this program is a series of interviews between the seniors so that every man has experience. The senior interviewing the prospective employee criticizes him, and then the group pool their criticisms. Through this technique, a highly efficient performance is developed. Try it at home with your father or your brothers or uncles. Then try it with friends outside the family circle.

THE PERSONALITY CHART

After practicing your interview, familiarize yourself with the following chart. It represents a compilation made as a result of asking two hundred personnel and employment managers just what traits and characteristics they looked for or desired in applicants before offering those applicants positions. You will notice a great importance has been placed on the personality factor. While a man's record, character, and general ability are important, success in most interviews depends largely upon a favorable first impression made by the applicant.

INTERVIEW BLANK

Physical Characteristics: (skin, eyes, hair, mouth, fingernails, clothes)

Any defect in:	speech	hearing	sight
Handshake	Disposition	General Health	

1. APPEARANCE—Impression made by his manner of dress and care of person
Fine Neat Satisfactory Careless Slovenly
2. ACTION, POISE, MANNER—Impression made as indicated by lack of nervousness, carriage of body, facial expression, voice and tact.
Cultivated Agreeable Indifferent Awkward
Rude Pleasing
3. GAZE—Does applicant return your gaze steadily?
Never Usually Changes
Wavers Returns Occasionally
Somewhat Rarely looks
Uneasy one in the eye
4. VOICE
Pleasing Agreeable Weak Loud Disagreeable
5. VISIBLE PEP ENERGY
More than Normal Easy going Lazy
average
6. COMMAND OF ENGLISH
Talks easily, Deliberate, Ordinary
uses wide makes words
vocabulary count
Sometimes at Limited
loss for vocabulary,
words uses bad
grammar
7. INITIATIVE IN THE CONVERSATION OF THE INTERVIEW
Takes a lead- Initiates Fairly Answers
ing part some points responsive questions
of discussion only
8. DOES HE INSPIRE CONFIDENCE?
9. DOES HE SEEM DETERMINED?
10. DOES HE SHOW PROMISE?
11. IS HE MATURE FOR HIS AGE?

ESTIMATION OF PERSONALITY

APPEARANCE

Indicative of care

Neutral

Rather careless

Repulsive

MANNER

Courteous

Genuine

Aggressive

Neutral

Neutral

Neutral

Inconsiderate

Affected

Passive

Brusque

Hypocritical

Lethargic

MENTALITY

Alert

Original

Decisive

Sagacious

Neutral

Neutral

Neutral

Neutral

Slow

Conventional

Uncertain

Injudicious

Torpid

Stereotyped

Vacillating

Illogical

SOCIALITY

Affable

Altruistic

Neutral

Neutral

Reserved

Self-governed

Embarrassed

Egotistic

(N. B. Whether the interviewer makes actual notes on each of the above points, he is, at least, formulating a mental picture of the candidate based upon the sum total of these factors.)

BACKGROUND ANALYSIS

After making a check on your personality, it would be wise to review your own background. The chart which is used by the bureau of personnel and placement at Rutgers University is appended:

A. *Personal*

1. a. Is my name awkward to pronounce?
- b. What impression does it convey?

2. a. What is the nationality of my parents?
b. Education?
 3. a. What is my age?
b. Height?
 4. a. Where was I born?
b. Where did I live in childhood?
 5. a. How many brothers and sisters?
b. Dependents?
 6. a. Is my appearance repulsive?
b. Indicative of care?
 7. a. Am I courteous?
b. Neutral?
c. Inconsiderate?
d. Brusque?
e. Genuine?
 8. a. Do I talk easily?
b. Deliberately?
c. Ordinarily?
 9. a. Is my voice pleasing?
b. Agreeable?
c. Disagreeable?
 10. a. Is my pep energy average?
b. More than average?
c. Lazy?
 11. Am I mature for my age?
- B. *Education* (curricular and extracurricular)
1. In what subjects am I distinctly weak or strong?
 2. Have I enjoyed working with people or things?
 3. a. What has been my training?
b. Primary school?

- c. Religion?
- d. Occupation?
- e. Weight?
- c. Health?
- d. Physique?
- c. Youth?
- c. Neutral?
- d. Careless?
- f. Affected?
- g. Hypocritical?
- h. Aggressive?
- i. Passive?
- j. Lethargic?
- d. Use wide vocabulary?
- e. Make words count?
- f. At loss for words?
- c. Weak?
- d. Loud?
- c. Normal?
- d. Easy going?

- c. Secondary school?
- d. College?
- 4. a. Has my training been specialized? b. How?
- 5. a. What has been the nature of commendation or criticism from my instructors?
 - b. Family? c. Friends?
- 6. What deficiencies or attributes does it indicate?
- 7. a. What is my rank in class? c. Why was it not?
 - b. Could it have been better?
- 8. a. Have I indicated g. Accuracy?
 - leadership? h. Neatness?
 - b. Initiative? i. Thoroughness?
 - c. Ambition? j. Judgment?
 - d. Executive ability? k. Faithfulness in duties?
 - e. Co-operation l. Determination, etc.
 - f. Honesty?
- 9. Where and under what conditions?
- 10. a. How well do I get along with people?
 - b. Do I follow or lead?
- 11. Is my word respected?
- 12. Can I budget time and money?
- 13. a. Is my mentality alert? g. Stereotyped?
 - b. Slow? h. Decisive?
 - c. Torpid? i. Uncertain?
 - d. Neutral? j. Vacillating?
 - e. Original? k. Sagacious?
 - f. Conventional? l. Injudicious?
 - m. Illogical?
- 14. a. Can I give, take, and follow orders?
 - b. Which do I like most?
- 15. a. In what extracurricular activities did I participate? Why?
 - b. Why didn't I participate in others? (be specific)

16. a. Honors? c. Societies?
b. Clubs? d. Fraternities?
17. a. Do I inspire confidence? b. Show promise?

C. *Experience*

1. a. How did I spend my summers?
b. What did I learn and earn?
2. a. What did I do during the college year?
b. What did it teach me?
c. How much did I earn?
3. a. How can I use former employers as reference?
b. Who?
4. Would I have chosen the work at which I was engaged if I had an absolute free choice?
5. What job would I have selected?
6. What did I like about my first jobs? Why?
7. What did I dislike about my first jobs? Why?
8. a. How well did I perform my job? c. Did I fail?
b. Were my services satisfactory?
9. Could I have done a better job? How?
10. For what qualities was I praised or criticized?

JOB ANALYSIS

Anyone wishing employment and having an interview to obtain that employment should carefully analyze the job or position before he enters the personnel manager's office. The following chart, also used by the Bureau of Personnel and Placement at Rutgers, is worthy of study:

1. a. In what type of job can I be of greatest utility to the employer and myself?
b. Present? c. Future?
2. a. For what specific job or jobs am I applying?
b. Title?
c. Function?
d. Place of job in organization?

- e. Specifications of higher positions?
- f. Salary limits?
- 3. a. Ordinary lines of promotion?
- b. Understudy jobs?
- c. Related jobs?
- d. Advanced jobs?
- e. What are duties and responsibilities?
- f. Major duties and responsibilities?
- g. Minor duties and responsibilities?
- h. Regular responsibilities?
- i. Irregular responsibilities during work, slack, or emergency?
- j. Interdepartmental?
- k. Public?
- 4. What experience does the job offer which may be used in other work? Where?
- 5. a. Is training oral? c. Written?
- b. Graphic? d. Performance?
- 6. a. What is length of training period?
- b. Formal school? c. Job training?
- 7. a. Frequency of promotion?
- b. Basis of promotion? c. Opportunities?
- 8. What is the primary business of the company?
- 9. a. What are the productions or functions of the company?
- b. Utility? g. Intangibles?
- c. Seasonal? h. Service?
- d. Luxuries? i. Philanthropic?
- e. Staples? j. Governmental?
- f. Tangibles?
- 10. a. What is the organization of the company?
- b. Who controls the company?
- 11. a. What is the personnel policy of the controlling company?

- b. Is it a "family" company?
- c. Does it lend security?
- d. Insecurity?
- e. Opportunity for advancement?
- 12. a. Is there an efficient co-ordinated and centralized company personnel policy?
- b. Departmental?
- 13. Is there a safety and health service for employees?
- 14. a. Are there educational facilities?
- b. Company courses? c. Outside courses?
- 15. a. Are there recreational facilities?
- b. Eating facilities?
- 16. a. What is the salary? e. Drawing account?
- b. Commission? f. Pension plan?
- c. Bonus? g. Insurance?
- d. Piece rate? h. Luncheon included?
- 17. a. Hours? c. Night? e. Sunday?
- d. Day? d. Overtime? f. Holiday?
- 18. Is there a physical examination required?
- 19. a. Does work require physical dexterity?
- b. Mental dexterity?
- 20. a. Is job near home? c. Involve traveling?
- b. Involve commuting?
- 21. a. Does job require strong physique? d. Neat appearance?
- e. Pleasing personality?
- b. Height? f. Strength?
- c. Weight?
- 22. What are age limits?
- 23. a. Sex? b. Marital state? c. Color?
- 24. Does work necessitate specific training; i.e., Accounting, Engineering, Stenography, Chemistry, Education, Typing, etc.?
- 25. Does work require specific experience? i.e., Sales, Mechanical, Clerical?

26. a. Does work necessitate specific personality qualities?
- | | |
|-------------------|--------------------|
| b. Inspiration? | i. Cheerfulness? |
| c. Sincerity? | j. Alertness? |
| d. Concentration? | k. Enthusiasm? |
| e. Tact? | l. Aggressiveness? |
| f. Courage? | m. Self-control? |
| g. Tenacity? | n. Judgment? |
| h. Ambition? | o. Common Sense? |
27. Does work require:
- | | |
|------------------------|--------------------------------|
| a. Speed? | i. Happy carefree contentment? |
| b. Accuracy? | j. Earnestness? |
| c. Leadership? | k. Adaptability? |
| d. Co-operativeness? | l. Dependability? |
| e. Initiative? | m. Care? |
| f. Optimism? | n. Honesty? |
| g. Stability? | o. Integrity? |
| h. Serious mindedness? | p. Loyalty, etc. |
28. a. Ability to meet people? d. Develop people?
- b. Lead people? e. Discover details?
- c. Follow instructions? f. Assume responsibility, etc.?
29. a. Work outdoors? b. Indoors?
30. a. Work require driving? d. Walking?
- b. Standing? e. Lifting?
- c. Sitting?
31. a. Surroundings clean? c. Orderly?
- b. Dirty? d. Lonely?
32. a. What is the type of competition? c. Laborers?
- b. Are associates college graduates? d. Clerks?
33. a. Is work repetitive? c. Heavy?
- b. Varied? d. Active?
34. Is work subject to extreme temperatures?

35. a. Is work hazardous or unhealthy?
 b. Fire? f. Eyes? k. Limbs?
 c. Explosive? g. Ears? l. Machinery?
 d. Electricity? h. Lungs? m. Chemicals?
 e. Steam? i. Nerves? n. Fatigue?
 j. Skin? o. Endurance?
 p. Sanitation?
36. Religion:
 a. Protestant? c. Roman Catholic?
 b. Jew? d. Quaker?
 e. Other Sects?
37. Nationality:
 a. American born? b. Parents American born?
38. Intelligence:
 a. High? b. Low? c. Average?

ADDED SUGGESTIONS FOR THE INTERVIEW

1. Always be present for your interview at least fifteen minutes before the scheduled time.
2. Call the employment representative by his right name (direct address is always desirable).
3. If you are shown into the office by some member of the staff, always thank him.
4. Carry your hat in your hand. Do not wear gloves. If you do, however, and if you shake hands, never say, "Pardon the glove." (One never needs to apologize for either wearing gloves or shaking hands with someone while wearing them.)
5. Never force a handshake on an employment manager. If he wishes to shake hands with you, he will make the gesture first.
6. Familiarize yourself with the company policy, especially in regard to the amount of salary paid to beginners. One of the most frequently asked ques-

tions in the interview is, "What salary do you wish?" and you should have an answer which is in keeping with the company policy.

7. Always know what you want before you report for your interview. Many students are asked, "Well young man, just what would you like to do in our company?" Many times the answers come, "I don't know," or "It doesn't make any difference." We believe you should know and it should make a great deal of difference.
8. Be frank and sincere in all statements.
9. Never minimize your own ability. Every company is anxious to hire men who are willing to learn new techniques, but they want those men to be confident.
10. If the attention of the interviewer is called to something else while you are being interviewed, do not show chagrin or disappointment. If, during the interview, a telephone call interrupts the conference, recognize that condition and do not lean forward as if you were trying to listen in.
11. After the interview, whether there is definite assurance that you have been hired or not take your leave graciously and express an appreciation to the employment manager for his granting the interview.

CHAPTER XX

The Business Executive

OPPORTUNITIES are open today for men and women who can assume responsibility, who can lead and direct the efforts of others, and who can aid in the establishing of better public relations for his organization.

Every executive of any organization should be able to accomplish these three things. Some can; others cannot. If one studies the failure of an individual to become a good executive, part of the blame lies in his inability to talk well. Brilliant minds often occupy executive chairs; yet the same brilliance of thinking and ability often fails when dealing with employee human relations. Some business leaders are unable to stimulate the thinking of those around them because they lack the proper "know how" to stimulate that thinking.

The business executive further comes in frequent contact with the public. He is called upon to speak before service clubs and other organizations, and must often talk to his own employees. Here, too, the average executive fails to be the person his native ability and his own position demand. In the emergency he resorts to a speech he asked someone else to write. What is read rarely agrees with the style of the man. People hear it and laugh to themselves and as a result the executive's prestige as a leader suffers.

Special training programs are held in many industrial

plants for the purpose of developing leaders, men and women who can become executives of the organization. Colleges and universities are being combed for outstanding student leaders who may attend cadet training programs for the same purpose. More and more conferences and meetings are held within industry for the purpose of finding outstanding people to whom additional responsibility can be given. Every business and industrial organization in the country needs and wants good executives. Good executives are not necessarily born. They can be trained and they can be developed. Just as one can be trained to become an executive so can any executive, through training and thought, be a better executive, a better leader, and a better representative of his organization.

If we analyze the word executive we find it comes from a prior word meaning execute. This is derived from the Latin *ex* and *sequor*, which, combined, mean "to follow to the end." The popular meanings of the word execute are to do, to perform, to carry out, to complete, to accomplish. Thus an executive is one who should have qualities and abilities to carry out orders, to enforce policies, to accomplish objectives, and to complete given assignments in the best way possible.

Before anything can be done there must be:

1. The idea or plan to be executed.
2. The transmission of the idea or the plan in whole or in part to another or others for a preconceived common objective.
3. The giving of authority or means to others for the purpose of carrying out the requirements to meet the objective.
4. A review of the result obtained in terms of the original objective.

An executive should lead rather than drive. The emphasis

should therefore be an example rather than precept. Employees work best in an atmosphere of harmony, mutual respect, and confidence. Under favorable conditions, every normal, well-behaved human being possesses certain desirable traits to a fair degree. To maintain an atmosphere conducive to best results, the executive must stimulate and maintain these characteristics in his people by exhibiting the same attributes himself, even under the greater pressure under which he must work.

The real tools of leadership are kindness and persuasion. All men hunger for elemental human dignity. Any suppression of this desire indicates weakness of leadership. "Bossing" has been defined as "the gentle art of letting somebody else do what you want him to do."

Many traits and characteristics go to make a good executive. All traits have individual merit and should be encouraged and practiced by all. Good characteristics will make better men and women and will serve as tools by which the executive accomplishes desired results in a more efficient and easier manner.

These traits and characteristics which should be encouraged and practiced are:

1. *Know yourself.* Study yourself. Why do you do certain things the way you do? Have you analyzed yourself and found the most satisfactory explanations for your actions? Do you fight yourself all the time? Do you worry? Are you irritable?

2. *Be interested in and know other people.* Know people being dealt with. Know their capacities, their experience, and any conditions outside the organization which might affect their thinking and acting, such as family, financial considerations, and health. Know conditions under which the individual works, the temperaments of those in charge, the

type of persons reporting to the supervisor, and the conditions of equipment the individual uses.

3. *Let the other fellow know you.* Have a social hour with your group now and then, or a fifteen minute informal meeting with your staff, after working hours, affording opportunity for relaxation.

4. *Know your organization.* Be familiar with all departmental organizations. Know more about the aims and working principles of the group than the members themselves. Exemplify by your own actions, manner, and speech, all company policies.

5. *Know what's going on.* Read all memoranda, bulletins, and letters, which come to your desk. They are important or they would not have been sent to you. Your files of inter-departmental and management communications should be constantly reviewed and acted upon. Attend all scheduled meetings you are supposed to attend. Important matters must be discussed and your contribution to the total pool of information is essential to the good of the entire organization. Encourage your subordinates to attend all meetings open to them—this makes for better morale in all departments and provides opportunities for constructive thinking and additional training in necessary functions vital to the success of any enterprise.

6. *Be constructive in all criticism.* Criticize fairly, intelligently, and constructively. Praise fearlessly. Avoid the feeling that because you say nothing, everything must be all right.

7. *Make decisions quickly.* Be sure that all the facts are available, including both sides of the story. The facts should be noted, analyzed from the standpoint of giving an answer in the affirmative and also in the negative. Both analyses should be carefully weighed and a fair decision made and

maintained. Once a decision is made, the persons concerned should be advised, preferably by letter, in order to avoid any misunderstanding. Be willing to change your mind if a better alternative presents itself. Always be willing to admit mistakes and, no matter how difficult it is, never put off the making of a decision.

8. *Approach all problems positively.* The suggestive value of a "yes" response is worth more than a "no" reply.

9. *Act in such a way as to inspire confidence.* Encourage each man to do his job better. Give him responsibilities and do not interfere after assigning a job. Check all such assignments by following up all directives.

10. *Be tolerant.* Remember that the other fellow may also have ability and pride.

11. *Be of strong character.*

12. *Develop physical energy and stamina.*

13. *Be tactful.* Think things through. Think twice before you speak. Be diplomatic.

14. *Have vision.* Take a long range view of problems in the organization. Develop your own imagination. Be receptive to new ideas. Think in terms of "long range planning."

15. *Be enthusiastic about and proud of your company, department and personnel.*

16. *Be a realist.* Recognize events and personalities for what they are. Take nothing for granted.

17. *Be the same every day.* Avoid changes in personal temperament. Do not be an optimist today and a pessimist tomorrow.

18. *Possess self-confidence.* Rely on your own power and judgment. Avoid self-consciousness.

19. *Have a social outlook.* Have a grasp of the social, political and public relations aspects of your business and your community.

20. *Be a leader.* Ask, don't order. Explain orders clearly. Don't ask too much. Follow up requests. Be businesslike and avoid either a grouch or a too-sober manner in dealing with your associates. Have a broad capacity for human understanding. Be open-minded.

21. *Speak with a tone and quality of voice which compels attention.* Don't waste words. Say exactly what you mean. Never transplate into mere conversation matters of business being discussed with employees. Always be worth listening to. Mean what you say.

22. *Have a capacity for responsibility and be willing to delegate responsibility to others.* The delegating of responsibility acts as an incentive to subordinates who know the field of their responsibility and realize that their superior is holding them to it. Delegating responsibility assists in developing discipline as a means of control.

23. *Be concerned for the welfare of employees of your own department.* Be clearly sensitive to the thoughts of your subordinates. Be able to speak for them if the need arises. Inspire in your immediate group an urge to find new and better methods in doing their work. Welcome training opportunities which are made available for your employees, suggesting training programs you would like to see instituted. Be interested in the man who falters and aid him to find himself.

24. *A good executive keeps his office door open.* He is available to his subordinates at all times. He spends some time every day in the plant, speaking to employees and expressing interest in the jobs they do. He attends meetings held in the other fellow's office.

25. *Remember that wise leadership is more essential to successful operation and the maintenance of morale than extensive organization or perfect equipment.* Be human. Use common sense. Seek competent counsel. Profit by the experience and knowledge

of others. Have clearly defined ideals. A good executive always makes the other man feel important. Strive constantly to improve your own personality, have a healthy discontent for things as they are, and add something every day to your store of knowledge, wisdom, and experience. Remember that mental growth is essential to physical fitness.

CHAPTER XXI

The Written Report and Paper

MANY SPEECH SITUATIONS require that the speaker read a paper or a report. In most cases the papers read are poorly constructed and the manner of "reading" violates every good rule of speech delivery. Yet the reading of a paper or report should be governed by exactly the same rules as those governing any other type of speech. Anything which is written to be read should be a practical presentation of some subject matter given in such a way as to gain maximum audience interest and response.

Many reports are tedious, verbose, and incoherent dissertations which fail to stimulate or explain. The reason is more often lack of original organization than inexperience in writing. While writing is an art which requires much practice and some native ability, there is no excuse for the person who says, "My report isn't so good, but after all I'm not a writing man."

Writing, like public speaking, is merely the expression of ideas. We must have a central thought; we must develop this thought by use of illustrations, examples, and other forms of supporting evidence; we must maintain a coherent pattern with first things first; second things in the right place; and continue this development until we have finished explaining the idea or thought. One should not worry about literary style when writing a paper or report. The im-

portant thing is to convey the idea correctly. Nothing else matters in the writing of the paper or report.

The delivery of the report, however, becomes very important. One should read well, easily, with a sense of voice inflection and emphasis as part of the presentation. One speaks with the entire body. Likewise, one should read with the entire body. Pauses must appear, and directness must be maintained. The speaker who reads a paper must be familiar with it so that he does not become "buried in the manuscript." There must be pleasure and enjoyment in both the reading and hearing of what is read. Too many who read reports act as though they were seeing the paper before them for the first time. The chances are that this is true. It is equally probable that the paper being read by an executive or business leader is not only being seen for the first time for reading purposes, but is being evaluated for the first time for content. Too many assign the task of writing a "report or paper" to someone else. Yet, the smart man not only writes his own paper but reads it over several times before its actual delivery, in order to familiarize himself with the material he wishes to present.

The business man may say he is too busy to write his own paper. He may say that he "can't write," or that he is "nervous" when he tries to write. This is foolishness. No person should be too busy to assume the responsibility of doing a job which has to be done. Writing any paper can be easily done if the following suggestions are observed:

1. Develop one idea and only one at a time.
2. Do not over-develop any idea.
3. Use simple, conversational language.
4. Use short sentences.
5. Use summaries between ideas.
6. Use material within the experience of your group.

Plan your entire paper with a particular audience in mind. Every paper will vary in material and development according to the type and analysis of the audience for which it is written.

7. Emphasize main points throughout the paper.
8. Make a final summary of key ideas.

When reading any paper do not interject new ideas as "impromptu remarks." Just read the planned paper. If this has been written well, no additional comments need be made. If it isn't, it shouldn't be read at all.

Likewise, do not "explain what is meant" as you read. All explanations should be in the written paper itself. If you have read your paper orally several times before the actual presentation, such additional spots of explanation can be added and thus become part of the paper itself. Under no circumstances should you improvise as you read.

As you stand before your audience, be relaxed. Use a speaker's stand if one is available. If not, hold your papers easily in your hand. If you use a stand, place the papers before you. Do not fold them, or twist them, or generally call undue attention to them. As you start to read, alternate your glances at your paper and your audience. Read easily, slowly, with emphasis. At the ends of paragraphs and at the conclusion of ideas, pause and look at your audience. Know the sentence continuity at the beginning of each page so that there will be no bad delivery breaks when you finish one page and turn to the next. Adjust the reading lamp on the speaker's stand so that it does not shine on persons in the first few rows. Your face should not be in shadow. Read in a conversational and pleasant manner. Do not orate, yell at, or growl at your assembly. Act no differently when you read a paper than you would in the quiet of your own home while speaking to guests and friends.

REPORTS OF OFFICERS

The familiar brief report of a few figures such as the treasurer's or executive secretary's contribution to the average meeting should be as brief as possible, but not cut to the point of obscurity. The essential element is the exact existing situation with regard to receipts, disbursements, and balance or deficit. These essentials should not be buried in a maze of statistics, quasi-humorous sidelights, or lengthy explanations. At the same time, the report should include the number of contributors or paid-up members (if receipts are collected from those sources), major gifts, income from invested securities, statement of earmarking of special funds, and similar items. The financial picture should be clear.

The many statistics of comparison with past years, the optimistic outlook in the direction of anticipated income, the explanation of the source and channel of the gift, the changes in investments, the reasons for earmarking should all be placed in a separate section of the report to follow the report proper. In this way, members will understand the situation, and the lengthy question and answer discussion, so often based on misunderstanding, will be eliminated.

One report which is often made with nearly every violation of good speech and effective presentation is the average secretary's report at a meeting, club, or lodge. Naturally, the report of such activities which have been acted upon or which require action should be given. Even these should not be long; they should be brief, to the point, and definite. The manner in which the secretary reads his report should be given equal consideration. Few secretaries ever read their reports with anything but complete lack of enthusiasm, interest, and pleasure. Watch any group in any meeting while the secretary reports and observe the general in-

difference. This is the fault and only the fault of the person reading the report.

A secretary's report should be given as every good speech should be given — with enthusiasm. The smart and successful secretary reads well; he reads with a definite appreciation of the importance of his part in the program as a whole; he reads in such a delightful way that everyone listens with interest and pleasure.

One of the basic errors of most secretary's reports is that of including in the report "communications which have been received" which he feels must be read. Every club and group receives many letters which are primarily of interest only to the officers of the organization. They neither affect nor are of interest to the general membership. They should not be read.

The wise secretary doesn't read these meaningless communications unless some specific action at the time can be or should be taken by the group. It is not the secretary's job to give speeches in his report on the welfare of the organization. Each successful secretary should organize his presentation to eliminate all non-essentials, to bring into sharp focus those items needing action, and to stress properly matters of courtesy. No meeting can run smoothly and expeditiously if the secretary's report is not well organized, and well delivered.

TECHNICAL AND PROFESSIONAL PAPERS

Different from the reports of officers is the technical or professional report or paper delivered at meetings, conferences, conventions, and other gatherings. These reports, usually presenting new material or new viewpoints, should always be outlined adequately before they are written. Otherwise they cannot be well constructed. The customary

division into introduction, body, and conclusion should be followed.

The introduction should include the background of the problem, the history of the research, and the reason why the paper is presented as part of the specific program.

The body should present the procedures and findings logically, utilizing, to the best of the ability of those involved, the elements of unity and coherence.

The conclusion should summarize the findings, urge again the desired action, and terminate.

In addition to the suggestions given for writing any report or paper, one should remember that the essential element in preparing any written work is the rewriting which is done on it. Professional writers continually rewrite and revise. If they can recast their products, certainly the non-writer should be willing to overhaul the vehicle of his thought.

This is particularly true of the scientist who insists upon the strictest adherence to the accepted principles of laboratory technique and the scientific method. His report should certainly be as near perfection as he can make it. However, this best paper must not be too highly scientific or technical. The whole must be readily understood by the particular audience which is hearing the report or paper. All preparation must be done with the particular audience in mind. Otherwise the paper will fail to satisfy the objective for which it was written.

Technical papers often violate good sentence structure in the preparation. The writer seems more interested in putting down ideas than in putting them down in such a way as to make easy understanding. Involved sentences are to be avoided in any report. Most papers would be improved if the majority of the sentences were shortened; if simple sentences were used instead of compound and complex

sentences, and if the multitude of compound complex sentences were eliminated. The seemingly necessary explanations, which so often run a sentence well over a hundred words, mark, are not needed if the writer will revise the sentence. First, however, he must review the thought contained in the original word detour and decide exactly what he means. Then he must say it.

The majority of reports could be improved basically by eliminating a third of their words, then grouping the residue into fewer sentences.

This shortening process makes the report easier to follow, more interesting and understandable, and also saves enough time to permit inclusion of some of the things you always mean to say or write but for which you do not have time.

It is very important in the writing of reports to check on such matters as predicates for all subjects, objects for all prepositions, and clauses for all conjunctions. Most of the involved, obscure sentences result from one or more of these omissions.

When you realize that a radio commentator may spend an hour preparing a single page of copy to read during his nightly broadcast, you begin to understand the work involved in preparing a good report.

All typed reports should be double spaced. This makes for ease in reading, causes less eye strain, and permits last-minute changes and corrections between the lines. Type should stand out on the page. Heavy paper is easier to handle than carbon copies or second sheets.

SUMMARY

In writing a report, outline in logical sequence the material comprising the report and eliminate all non-essentials. You will have to revise your report once or twice after it is written.

In presenting the report, don't forget that you have dropped the role of writer and have become a public speaker. All of the fundamentals of good speech must be practiced. You must be direct. You must speak with melody and inflection. The person who looks at nothing but his manuscript, who reads in a monotone, or reads too rapidly or slowly, is sacrificing his report.

Remember that the material in your paper means something to you. It may mean the culmination of years of hard work. It may represent the achievement of merited recognition in your field. You owe that paper everything you have.

Your personality as you present the paper is the only thing which can aid the written words. Without your platform manner and your proper handling of the voice mechanism, words are cold and lifeless. Only you can make words live; only you can make a convention or professional meeting accept them. Careful, intelligent, preparation of the written report, and practical oral presentation of that report are obligations to yourself and to the group on whose program you appear.

Writing and public speaking are not as widely divorced as the novice often believes. In each case the objective is the expression of ideas in an easy, natural, and straightforward manner. The inexperienced writer usually feels that he must confound his audience with a fine literary product. He uses vocabulary and sentence structure seldom if ever encountered in his daily speech. Actually, you are speaking to your audience through the printed word in an effective written report. Visualize your audience, imagine yourself explaining your ideas to this audience in natural, friendly conversation, then write sentences which occur to you in this imaginary speech intercourse. There is no more generally accepted trade secret in effective writing than this simple procedure.

CHAPTER XXII

The Radio Speech

PREPARATION

A GOOD TALK is a good talk whether it comes direct from a speaker whom we see or whether it comes from one to whom we listen on our radios. Basic rules and regulations govern both talks. Yet, in radio speaking we find certain differences, or rather, certain important factors which must be given added emphasis.

Radio talks are prepared in manuscript form and then read into a microphone. Most stations require this manuscript and many request that a copy of the talk be filed with the station before permitting the speaker to go on the air. All rules for preparing the written report or paper apply to the radio talk. Two principles, however, should be stressed.

First, use a simple outline for your talk. Do not attempt to cover too much ground, too many ideas, or use complicated sentence structure. Second, use as many attention-catching devices as possible. Give stress to vividness in the development of your main thought. Use phrases, color vocabulary, interesting narrative, clever stories and illustrations. Remember that your radio listener cannot see you. He must form his impressions of you and must have his attention maintained solely through what he hears and the

way it sounds to him. While every good speech should be simply constructed and seek constantly the attention and interest of the audience, this is a must for radio speaking.

Radio listeners will tune out the complicated, dull, and uninteresting speech and so they should. Inasmuch as the man or woman who talks on the radio has nothing but the speech itself and the voice delivering it to maintain interest, both these factors must be stressed for successful radio presentations. It must be remembered that the average speaker is accustomed to an audience which he sees before him. He finds stimulation from this group. Beyond that, he has freedom of body movement and can project himself and his speech, using all the devices that are inherent in good talking. Before a microphone, however, there is a different situation. The audience may be large, but the total is made up of thousands of small groups, gathered in homes or offices, where a friendly, informal, atmosphere prevails. The best written radio speech will recognize this audience situation. Material will be selected and used to make an appeal to these small groups. The smart radio speaker talks as though he were addressing his remarks to the small audience only.

In actually writing the radio talk, please remember that all rules governing the mechanical preparation of the written report apply. Circumlocutions must be avoided. Your time is pared to the bone, and the importance of your message requires that no words be wasted. Long words and words difficult to pronounce must be avoided. Use every chance you get to substitute a short, simple word for the one of many syllables because your listeners must understand everything you say. Use short sentences which are easy to follow.

Your speech must be prepared with a time limit in mind.

Time may be important in your personal business, but over the air it is at a premium. You will probably need to determine your word quota by timing yourself. This self-timing will not be accurate and will have to be checked later because your consciousness of the timing will change your rate of delivery. Speech that is too slow, like that which is too rapid, is ineffective. The best rate for the average speaker runs somewhere between 125 and 150 words per minute. Good radio rate is approximately 140 words a minute.

Having decided on the number of words, write your speech and then rewrite it. Analyze it from the viewpoint of speech fundamentals, grammar, and composition. When you are satisfied with it, complete its preparation. Use one word for two or more everywhere you can.

Replace all long, involved sentences with shorter ones. Remember that your listeners have only your voice to follow. Once you confuse an audience in a broadcast, you are lost. Some sentences go on forever. Don't utter them over the radio.

Type the speech double-spaced on a paper which will not rattle, or on index cards, and begin oral practice. Double-spacing, as mentioned in the discussion of the written report, facilitates reading. One of the best papers is that used by reporters as copy paper. Cards, typewritten on one side only, are most practical for the average speaker.

DELIVERY

Most of us have a psychological fear to be conquered before we can become good radio speakers. This is known as "mike fright" or "microphone fever." Strong men often become weak when standing before a microphone. It frightens them, makes them perspire, and restricts their

throats. Yet the "mike" should be considered as a symbol of the listening audience. One should never fear a microphone.

Four basic types of microphones are used today: the carbon, the crystal, the ribbon or velocity, and the dynamic. Stand about eight inches away from the carbon microphone; about fifteen inches from the ribbon "mike." The distance of eight inches is also suggested for the crystal "mike" with the added suggestion that you speak "across the mike" from an angle of about forty-five degrees. The ribbon and dynamic "mikes" are known as directional microphones and when using either of them, one should talk directly toward the instrument.

Be as relaxed as possible. Take a comfortable position which can be maintained during the broadcast. Many persons prefer to sit, although many maintain that the speech mechanism works best when one is standing, with good posture. You can't sway and shift, because significant motion carries you toward and away from the microphone with a corresponding increase or decrease of volume. After all, the man in the control booth is not a miracle worker; he cannot anticipate your moves, or can he adjust his controls in rhythm with your body sway. However, you can and should use your body while talking.

Such action has two functions in any speech. It aids the speaker in giving emphasis to the entire talk—emphasis which an audience can understand and interpret; it aids in breaking down the tightness which most speakers have. Physical action, the use of gestures, head movement and other forms of body action give a speaker personal freedom and help him relax. No radio speaker should stand stiffly before a microphone; his body and his voice must be "alive" if he is to be effective.

As in all speech situations body movement is governed by

the actual conditions of the speech itself. Do not weave back and forth before a microphone. Keep the right distance at all times. Avoid extraneous noises such as rattling a paper, pounding a table or grabbing the microphone stand. Use common sense in your radio presentation. Remember that the microphone is a sensitive instrument which picks up every noise and throws that noise, with your speech, at your audience.

When you broadcast, speak in a full, well-modulated conversational tone. Don't be afraid of inflection—it is essential. Avoid only sudden shouts. Don't attempt to get emphasis by bellowing; gain it through the pause, the quickened rate, or modulation. Just as you must regulate voice volume by keeping it in a strong, normal range, so must you regulate breathing. Breathe quietly, regularly, and with no muscular tension. Noisy intake or exhalation is audible over the air. If you must cough, sneeze, or swallow with difficulty, please turn away from the microphone. Never "blast" or gulp at an audience.

Never shout into a microphone. If you drop your voice move forward a bit. Never let a whisper or a confidential tone fade into nothingness. Keep your entire speech pattern one of good conversation. Talk as though you were face to face with your hearers.

You should practice orally the reading of your manuscript before going on the air. Check the time factor and all pronunciations. If possible, have a recording made of your talk and listen to the play-back. Change that which is harsh, slurred, incoherent, indistinct, and abstract. School yourself by listening to the better announcers and commentators. Pay close attention to the way your favorite radio stars handle speech situations. Attend all the broadcasts you can, and study the action of experts while they speak. Practice over a public address system if you can.

When you finally come to the time of the broadcast face the microphone with a smile, take your signal from the control room, and start speaking in a pleasant, friendly, and easy manner. If you do, your radio talk will be effective.

SUMMARY

In your radio speech and in your manner of delivery observe the following suggestions:

1. Do not fear the microphone. Consider it as a symbol of your listening audience. Talk to it as though it were alive.
2. Enjoy your radio experience. Let the tone of your voice and your general manner indicate that pleasure.
3. Appeal to the primary wants of the unseen audience. Use appeals which motivate human behavior.
4. Adapt your talk to your unseen audience. Assume that thousands of persons are listening to you.
5. Make specific reference to the audience, "you who are listening to this program," or "you who are in your homes before your radio."
6. Keep directness sustained in your radio speech as you would in any other speech.
7. Maintain enthusiasm for what you are reading. Enthusiasm in the voice must be heard by the listener.
8. Be sincere.
9. Be alive.
10. Be conversational.
11. Use "color" words, an image-creating vocabulary.
12. Use short sentences.
13. Do not deliver your speech in a monotone.
14. Avoid unnecessary detail. Be brief.
15. Change rate and pitch to give life to your talk.

16. Do not turn away from the microphone. The average station announcer will tell you how close you should stand.
17. Practice your talk from your manuscript and time yourself.
18. When your broadcast effort begins, be relaxed and comfortable. Control your body motion and your changes in pitch and volume. Don't rattle the paper and above all else, don't worry. It's too late to worry when the light goes on.

CHAPTER XXIII

Telephone Speech and Your Conversation

"MURDER BY TELEPHONE"

IN THE LEAFLET, "Murder by Telephone" published by the Trust Company of Georgia, at Atlanta, is the following paragraph:

"Telephone words can be barbed words that cut and wound friendships. Yet, in the hands of a courteous, friendly, thoughtful person, the telephone can be one of the most powerful of all instruments for creating lasting and good will."

For years telephone people have been vitally interested in the "good usage" of their equipment. To this end great improvement has been made in operating practices and methods, and a public relations program has been established, having as its sole objective the responsibility of assisting customers to obtain the most usefulness and value from the company's service. Booklets are distributed, giving practical suggestions, based on experience and observations, for improved usage in business concerns. More and more effort is being made to help eliminate slovenly speech habits and faulty telephone technique. Some telephone companies maintain a staff of employees to train telephone contact people in business establishments.

Few of us think of the telephone as a field for the application of practical speech. The one thing we all do, the one means we all have for better speech effectiveness, is ignored by most of us. Listen to the average telephone conversation. We hear "yups," "yeahs," "uhuhs," and slurred sounds constantly. We hear long, complicated, and involved sentence structures. We hear monotones, harsh voices, and tones lacking in all qualities except that of disagreeability. All of us are guilty of the errors listed.

The telephone microphone is as sensitive as the studio mike. Unless we articulate carefully and correctly, that which is heard will be blurred and indistinct. You may know what you are saying, but others will not, unless you make it clear to them. Your voice is the most direct expression of your inmost self, and you should be careful through that voice to do yourself justice. In no single speech situation is there more need for observing all the rules of good speech than when one uses a telephone.

Much time is lost or wasted by all of us at home and in the office, because we do not apply common sense to our telephone conversations. We all can increase our own effectiveness when we use the "phone." Efficiency in offices and industry can be increased if a few simple rules of telephone technique are understood and applied.

The following suggestions will increase speech effectiveness over a telephone:

1. Remember that telephone speech should be at a normal rate. If you speak too rapidly, words will become jumbled and parts of the thought will be lost. If you talk too slowly words and sounds lose meaning and interest for the listener.
2. Always speak directly into the mouthpiece of the telephone. In any other position there is only 1/20th of the normal voice pick-up.

3. Have your telephone located in such a way that it can be used with ease.
4. Always be sure of the number you plan to call or dial. Remember that wrong numbers or dialing carelessly waste time and are a source of needless irritation.
5. Remember that shouts or "loud talk" are to be avoided when telephoning. Not only are they bad psychologically, but, mechanically, loud talking causes blurred sounds.
6. Smile with your voice when you talk over the telephone. Remember that a telephone conversation is really a visit between two persons. Be friendly when you telephone.
7. Be especially distinct with all numbers. (Note that nine and five sound almost the same over the wire.)
8. Never let your voice become mechanical or devoid of expression. If you are bored while using the telephone or talking to the particular party and your voice reacts to that boredom, you can rest assured that the person to whom you are talking will quickly become equally bored.
9. Never slam the receiver down on the hook. Always close your conversations with a friendly "thank you." Have a pleasant manner; always be courteous. Excuse yourself if you have to leave the telephone for information or because of some necessary interruption. If possible, avoid all interruptions when using a telephone.
10. If, while waiting for a number, it is necessary to recall the operator, please move the hook slowly. Operators rarely respond to the angry "jiggling" to which many resort.
11. Do not try to smoke or chew gum when carrying on

a conversation over the telephone. Do not speak to others in a room while using a telephone.

12. Never answer a telephone by saying "hello." Always give your name and your department.
13. Answer the ringing of your telephone promptly.
14. Always ask for the particular person to whom you wish to talk, ascertaining his name before you make your call.
15. If the party whom you wish to reach is not in at the time you call, always leave your name. Many persons, unable to contact a particular person, are often asked, "Who is calling?" The answer invariably given in such cases is, "Never mind, I'll call later." This is a vicious habit. Remember that courtesy demands that if you make a call, you should identify yourself, even if you cannot reach your party.
16. Never take longer to put your message across than common sense dictates. Others may be trying to call your party or someone may be trying to reach you.
17. Avoid a grouchy manner.
18. Never be curt or sound impatient while telephoning. If you cannot understand the voice talking, ask the operator for a better connection. Do not interrupt in the middle of a sentence to have something repeated. Wait for the end of the speech thought. Probably the context will supply sufficient clue so that the word will become obvious.
19. If you cannot handle the call yourself, make sure that you refer the party immediately to an officer or a department which will be able to supply the necessary information. Never transfer a call unnecessarily.
20. Remember three slogans of the telephone company:
 1. *The Voice with the Smile Wins.*

2. *Phone as You would be Phoned to.*
3. *Call only when absolutely Necessary.*

YOUR CONVERSATION

The ability to talk well with friends and acquaintances in our informal daily conversations provides a rich field for speech improvement. Too many "sit back" and merely listen to conversations around about them. While being a good listener is the first requisite of a good speaker, more of us should take an active part in the discussions we hear. None of us should feel that no one else is interested in "what we think." If we make people want to hear us, our opinion will not only be welcomed, but we will be asked to express our views on current matters being discussed. False modesty sometimes makes people believe that if they "lead" the conversation, they will be considered braggarts or show-offs.

A business man once asked the question, "How can I take part in a conversation?" An analysis showed that he had an inferiority complex and feared talking to people. Many people thought him "peculiar." Yet this man had an excellent background. He had traveled, had done graduate work in a large mid-western university, and had held a good position in a large department store. In short, he had all the characteristics of a good conversationalist except a desire to talk.

What steps could be suggested to make this man feel at ease in conversation? First, it was suggested that the next time visitors came into his home he recall something interesting which had happened that day at the store. Second, it was suggested that a discussion of some new product which the store hoped to handle be introduced with the idea of seeking a reaction from his friends to that product. Again, it was suggested that he might ask questions of all who visited him relative to their activities—golf, their

opinion of a recent governmental policy affecting business, or their reaction to some civic project.

What speech can be simpler, easier or more effective than our daily conversation? We greet our neighbors, talk to the conductor and the elevator boy, discuss the day's work with those in our shop or office, and are reminiscent with our friends. In fact, we talk all the time. We must engage in such conversations if we would build our own speech personality. The more one talks, the more he participates in group discussions; the more one takes an active part in conversation around him, just that much more will he increase his ability to talk.

It is our own experiences and our own interests which provide material for conversation. Stopping on the corner today to chat with a neighbor about something of mutual interest may provide illustrative material to which we refer at a later date. Daily conversation can be the great laboratory for the men and women who would learn to speak easily and effectively. We all have the equipment with which to think on our feet and we need only to use that equipment to be able to participate in conversation. From our own experiences, from our own observations, and from our own thinking can be drawn a wealth of material to aid in using this great laboratory of speech improvement.

Nothing opens our personalities to the inspection of those around us as well as conversation. It reflects our background, education, and intelligence. We judge others by their conversation. They judge us by the same yardstick.

A good conversationalist is always an interesting person who has interesting things to say, things which he always seems to say in a delightful manner. Most conversation has value in social situations, in general entertainment and good fellowship of people who share common things, interests,

and friendships. The good conversationalist understands the value of letting the other fellow talk. He too has the ability to phrase leading questions which bring out certain facts, ideas, or opinions. Often these expressed opinions can be used as springboards for new subjects of interest to the group as a whole.

When we ask a man a question, we directly give him a compliment. We make him feel important by asking his opinion. The person who would be a good conversationalist never "hogs" the conversation. He listens and pays attention to all that goes on about him.

To talk well in conversation, avoid all forms of physical distractions. Don't be a tie-adjuster, hair-patter, or mirror-peeker. Make sure your appearance is right before you join the group. If your hands annoy you, place them in your pockets, or fold them. If you have never learned to stand comfortably, and you suddenly find yourself forced to remain standing for a long time, place a hand on the back of a chair, a table or door-knob. Be as natural and as comfortable as circumstances permit.

Talk always on things of common interest. If you can discuss those things which are of interest or significance to others, you can participate in conversation under any circumstances. Avoid prejudice and intolerance, and don't try to be humorous if you lack the ability. Remember, too, that the other fellow likes to talk about himself, his family and his interests, and if you are leading the conversation, meet him on his ground.

For those moments when no community interest is obvious, certain sources of material will carry you over the rough spots. Carefully read at least one newspaper every day. Men should have at least a passing familiarity with sports in general as well as with the panorama of world events. Read the books about which people are talking.

Attend an occasional play or opera. See the outstanding motion pictures. Study the fine arts. Acquire more than surface knowledge of currently popular topics. Don't argue. Do not try to "prove beyond a shadow of a doubt." Little is gained by forcing issues or arguing for points in a friendly conversation. Do not force your opinions on a friendly group. You cannot always be right; and perhaps your friends have good arguments on the other side of the proposition. Even if you prove something, others may not be convinced, for some people resent being "proved wrong." However, do not blindly agree with everything which is said just to be a "good fellow." Remember that frankness and sincerity are as important in conversation as in any other form of speech presentation.

Keep in mind two things if you would be a good conversationalist: First, you must be interested in the other fellow's point of view and be sympathetic toward his opinions; and second, you must let your own personality radiate the real "you" to others. Thus prepared with material which can be made of interest to all in the group, and with a manner which recognizes every good speech principle of manner, style, voice, and personality, conversation can be the one speech laboratory wherein all of us can improve our ability to talk well every time we talk.

RULES FOR GOOD CONVERSATION

In any conversation observe the following simple suggestions:

1. Be pleasant.
2. Do not talk all the time. Let others in the group take part in the conversation also.
3. Do not interrupt or break into the conversation of others. Wait until a point has been made before speaking.

4. Never raise your voice. Avoid the argumentative, belligerent, attitude.
5. Never appear contradictory or quarrelsome.
6. Endeavor to entertain with your conversation; never bore.
7. Use novel material with which the group is not familiar.
8. If in your conversation you seek favorable reaction to a point of view you advocate, suggest rather than demand.
9. Remember that the richer your experiences, the keener your observation, and the more logical your thinking, the greater will be the enjoyment and interest of the group in you.
10. Remember a conversation in a large group should never be a dialogue. Everyone should be encouraged to participate in the conversation.
11. Never force anyone to listen to you. If you cannot hold interest and attention through charm of manner and style of speech, then analyze yourself and determine your deficiencies.

SUMMARY

The finest craftsman without tools or materials cannot make a finished product. In the same way a person desiring to improve his speech personality cannot do so without using the equipment he possesses and without having material with which to work. We must develop skill in the use of our equipment through practice. We must increase the material we work with through a life rich in experience. Only through a desire to improve and a willingness to participate in those situations which make improvement possible, can we develop our speech personality.

APPENDIX I

Source List of Material

ANY SPEECH TOPIC is better prepared if adequate material for research and study is available. The following are suggested sources for such material:

INDEXES TO PERIODICAL LITERATURE

Poole's Index — (Magazines 1802-1906).

Readers Guide — (1900 to present date. An alphabetical list of authors, titles, as well as subjects; continuation of Poole's Index).

SPECIAL INDEXES

Agricultural Index

Public Affairs. Information Service
Bulletin. (Index of unusual material, such as multigraphed materials, pamphlets, etc.)

International Index to Periodicals.
(Articles appearing in foreign magazines.)

New York Times Index. (Listings since 1913.)

When using indexes or guides always look under several headings to determine all sources of material on that subject. For example, if you were hunting statistical information on "Traffic," you should also look under "Automobile Accidents, Violations, Transportation, etc."

MAGAZINES

Foreign Affairs

American

Atlantic Monthly

Congressional Digest

Forum

National Geographic

Scribner's

Collier's

News-Week

Saturday Evening Post

Yale Review

American Mercury

Cavalcade

Current History

Harper's

Reader's Digest

Travel

Life

Time

TECHNICAL AND PROFESSIONAL PUBLICATIONS

School and Society	Journal of Education
Educational Review	Popular Science Quarterly
Annals of the American Academy of Political and Social Science	Yale Law Review
Current Psychology	Wall Street Journal

YEAR BOOKS

American Labor Year Book (By Rand School of Social Science.)	World Almanac
---	---------------

REFERENCE WORKS (GENERAL AND SPECIALIZED)

Baldwin's Dictionary of Philo- sophy and Psychology	The Catholic Encyclopedia
Encyclopedia of the Social Sci- ences	Encyclopedia Britannica
Paul Monroe—Cyclopedia of Edu- cation	James Hastings—Cyclopedia of Religion and Ethics
A. C. McLaughlin and A. B. Hart—Encyclopedia of Ameri- can Government	J. B. Moore—Digest of Interna- tional Law
State Legislature Manual (Each State publishes information con- cerning legislation of that state.)	New International Encyclopedia
A. D. Webb—The New Dictionary of Statistics	The Reference Shelf—H. W. Wil- son Company
	Webster's Unabridged Dictionary

AUTHORITIES (SOURCES OF QUALIFICATIONS)

Who's Who Dictionary of American Biography	Who's Who in America
---	----------------------

If the topic you are to discuss is one which has been before the public for some time, there are undoubtedly books available on one phase or another of that question. These books will be found in your local library and it is suggested that you check the card catalogue there.

Radio programs are a constant source of speech material. A request sent to the National Broadcasting Company, New York, N. Y., will bring a monthly schedule, listing principal events. This Educational Bulletin is sent free of charge.

APPENDIX II

Bibliography

THE FOLLOWING TEXTS contain suggestions for improving one's ability to speak well. They are all of recent publication and approach speech development from a practical point of view.

SPEECH

William N. Brigance, "Speech Composition," Crofts, 1937.

William N. Brigance, R. K. Immel, "Speechmaking: Principles and Practice," F. S. Crofts and Co., 1941.

Lionel Crocker, "Public Speaking for College Students," American Book Co., 1943.

Robert Curry, "The Mechanism of the Human Voice," Longmans, Green & Co., 1940.

Seth A. Fessenden, "Speech and The Teacher," Longmans, Green & Co., 1945.

William G. Hoffman, "Public Speaking Today," McGraw-Hill, 1940.

F. Lincoln D. Holmes, "A Handbook of Voice and Diction," F. S. Crofts & Co., 1940.

Alan H. Monroe, "Principles and Types of Speech," Scott Foresman, 1939.

Helen L. Ogg and Ray K. Immel, "Speech Improvement," F. S. Croft, 1936.

Robert T. Oliver, "The Psychology of Persuasive Speech," Longmans, Green and Company, 1941.

Letitia Raubicheck, "Teaching Speech in Secondary Schools," Prentice-Hall, 1935.

William P. Sandford and W. Hayes Yeager, "Principles of Effective Speaking," Thomas Nelson and Sons, 1934.

William P. Sandford and W. Hayes Yeager, "Practical Business Speaking," McGraw-Hill Company, 1937.

Lew Sarrett and William T. Foster, "Basic Principles of Speech," Houghton, Mifflin Company, 1936.

Bese Sondel, "Speak Up," University of Chicago Bookstore, 1945.

Samuel Tucker, "Public Speaking for Technical Men," McGraw-Hill, 1940.

D. Watkins, "Stage Fright and What to do About It," Expression Co., 1940.

Andrew T. Weaver, "Speech, Forms, and Principles," Longmans, Green & Co., 1942.

James A. Winans, "Speaking of Speech Making," D. Appleton-Century Co., 1940.

Wise, McBurney, Mallory, Strother and Temple, "Foundations of Speech," Prentice-Hall, Inc., 1941.

W. Hayes Yeager, "Effective Speaking for Every Occasion," Prentice-Hall, 1943.

The following texts have been selected because each reports the most recent and most practical point of view of the problems of overcoming speech defects and of improving voice.

Ollie L. Backus, "Speech in Education," Longmans, Green & Co., 1943.

Sarah T. Barrows, "An Introduction to the Phonetic Alphabet," Expression Company, 1940.

James F. Bender and Victor M. Kleinfeld, "Principles and Practices of Speech Correction," Pitman Publishing Corp., 1938.

S. B. Blanton and M. Blanton, "For Stutterers," D. Appleton Century Co., 1936.

B. Bryngelson and E. Glaspey, "Speech Improvement Cards," Scott, Foresman Company, 1941.

J. Eisenson, "The Psychology of Speech," F. S. Crofts & Co., 1938.

Grant Fairbanks, "Voice and Articulation Drill Book," Harper & Brothers, 1939.

M. F. Gifford, "Correcting Nervous Speech Disorders," Prentice-Hall, 1940.

Guides to Speech Training in the Elementary School — (Nat'l Association of Teachers of Speech), Expression Company, 1944.

Eugene F. Hahn, "Stuttering, Significant Theories and Therapies," Stanford University Press, 1943.

H. J. Heltman, "First Aids for Stutterers," Expression Company, 1943.

F. L. Holmes, "Handbook of Voice and Diction," F. S. Crofts Co., 1942.

L. S. Judson and A. T. Weaver, "Voice Science," Crofts, 1942.

Ruth B. Manser, "Speech Correction on the Contract Plan," Prentice-Hall, 1935.

E. Nemoy and S. Davis, "The Correction of Defective Consonant Sounds," Expression Company, 1937.

M. C. Oldfield, "Speech Training for the Cases of Cleft Palate," Lewis Co., 1938.

C. Rasmussen, "Choral Speaking for Speech Improvement," Expression Co., 1939.

Letitia Raubicheck, "Improving Your Speech," Noble and Noble, 1934.

Letitia Raubicheck, "How to Teach Good Speech in the Elementary Schools," Noble and Noble, 1937.

Letitia Raubicheck, Estelle H. Davis and L. Adele Carroll, "Voice and Speech Problems," Prentice-Hall, 1931.

Sarah M. Stinchfield, Edna Hill Young, "Children with Delayed or Defective Speech," Stanford University Press, 1938.

L. Thonssen and E. Fatherson, "Bibliography of Speech Education," H. W. Wilson and Company, 1939.

C. Raymond Van Dusen, "Training the Voice for Speech," McGraw Hill, 1943.

C. Van Riper, "Speech Correction, Principles and Methods," Prentice-Hall, 1939.

R. West, L. Kennedy, and A. Carr, "The Rehabilitation of Speech," Harper Brothers, 1937.

ARGUMENTATION AND DEBATE

All of the following books deal with the phrasing of the proposition and the analysis of the question, and give rules for briefing.

Lionel Crocker, "Argumentation and Debate," American Book Co., 1942.

William T. Foster, "Argumentation and Debate," Houghton, Mifflin, 1940.

Donald Hayworth and Robert Capel, "Oral Argument," Harper & Bros., 1934.

A. M. Pellegrini and B. Stirling, "Argumentation and Public Discussion," D. C. Heath, 1940.

Russell H. Wagner, "Handbook of Argumentation," Thomas Nelson & Sons, 1936.

TYPES OF SPEECHES

It is a good suggestion to read and study the speeches which have been given by great men. These should be read with the idea, however, of stimulation and not plagiarism. The following volumes contain some of the better speeches delivered by prominent individuals before various audiences on different occasions. Examples of every type of speech are included.

Blackstone, "Best American Orations of Today," Noble and Noble.

William N. Brigrance, "Classified Speech Models," Crofts and Company, 1928.

Homer D. Lindgren, "Modern Speeches," Crofts and Company, 1926.

Modern Eloquence, 15 volumes, Modern Eloquence Corporation, 1928.

James N. O'Neill, "Classified Models for Speech Composition," The Century Company, 1931.

James N. O'Neill and Floyd K. Riley, "Contemporary Speeches," The Century Company, 1930.

HUMOROUS STORIES

Irvin S. Cobb, "Many Laughs for Many Days," Garden City Publishing Company, 1925.

Irvin S. Cobb, "A Laugh a Day Keeps the Doctor Away," Garden City Publishing Company, 1923.

C. O. and E. E. Frederick, "Wisecracks," G. P. Putnam and Sons, 1929.

William G. Hoffman, "The Public Speaker's Scrapbook," McGraw-Hill, 1935.

J. Johnson, J. Sherdan and R. Lawrence, "The Laughter Library," Maxwell Droke, Indianapolis, 1936.

Paul E. Lowe, "After Dinner Stories," David McKay, 1916.

Charles N. Lurie, "Make 'm Laugh," G. P. Putnam and Sons, 1927.

Charles N. Lurie, "Make 'm Laugh Again," G. P. Putnam and Sons, 1928.

L. B. Williams, "Pungent Paragraphs," L. B. Williams and Sons, 1926.

INTERPRETATION

To improve melody and quality of voice, the suggestion has been made that one read aloud. Texts dealing with interpretation not only may be

helpful in giving theory and suggestions for that reading but also will provide varied types of selections and practices.

C. C. Cunningham, "Literature as a Fine Art," Thomas Nelson and Sons, 1941.

William J. Farma, "Prose, Poetry and Drama for Oral Interpretation," Harper Brothers, 1930.

Ellen C. Henderson, "Reading and Speaking Techniques," Expression Co., 1940.

Gertrude Johnson, "Dialects for Oral Interpretation," The Century Co., 1922.

James B. Lowther, "Dramatic Scenes," Longmans, Green and Company, 1937.

W. M. Parrish, "Reading Aloud," Thomas Nelson Sons, 1932.

William P. Smith, "Prose and Verse for Speaking and Reading," Harcourt, Brace and Company, 1930.

Algernon Tassin, "The Oral Study of Literature," Alfred A. Knopf, 1929.

Argus Tresidder, "Reading to Others," Scott, Foresman and Co., 1942.

Louis Untermeyer, "Modern American Poetry," Harcourt, Brace, & Co., 1925.

Charles W. Woolbert and Severina E. Nelson, "The Art of Interpretative Speech," S. F. Crofts and Company, 1934.

PARLIAMENTARY LAW

J. Jeffrey Auer, "Essentials of Parliamentary Procedure," Crofts, 1944.

Edith T. Chafee, "Parliamentary Law," Thomas Y. Crowell Company, 1930.

Luther S. Cushing and Alfred I. Bolles, "Manual of Parliamentary Practice," 1914.

A. B. Hall and A. F. Sturgis, "Textbook on Parliamentary Law," The Macmillan Company, 1927.

Frank W. Howe, "Handbook of Parliamentary Usage," Noble and Noble, 1927.

Robert D. Leigh, "Modern Rules of Parliamentary Procedure," W. W. Norton Co., 1941.

J. Walter Reeves, "Parliamentary Procedure," D. C. Heath, 1931.

H. M. Roberts, "Rules of Order," Scott Foresman and Company, 1923.

RADIO SPEECH

Waldo Abbot, "Handbook of Broadcasting," McGraw Hill Co., 1940.

John S. Carlile, "Production and Direction of Radio Programs," Prentice Hall, 1941.

Albert Crews, "Radio Production Directing," Houghton Mifflin & Co., 1944.

Henry L. Ewbank and Sherman P. Lawton, "Projects for Radio Speech," Harper & Bros., 1941.

W. G. Hoffman and R. L. Rogers, "Effective Radio Speaking," McGraw Hill Co., 1942.

PLAY PRODUCTION, DRAMA AND THE THEATER

Many men and women are interested in the amateur drama and belong to "Little Theater" movements. Many splendid books on all phases of theater, as well as collections of plays suitable for amateur use, are available. A bibliography is provided for readers interested in speech, who also enjoy books dealing with the general theme of the theater.

Esther W. Bates, "The Art of Producing Pageants," W. H. Baker Company, 1925.

Richard Boleslavsky, "Six Lessons in Acting," Theaters Art, 1933.

Halliam Bosworth, "Technique and Dramatic Art," Macmillan Company, 1934.

Van H. Cartmell, "A Handbook for the Amateur Actor," Doubleday Doran, 1936.

Sheldon W. Cheney, "The Theater," Longmans, Green and Company, 1935.

Jessica Childs, "Character Building Through Dramatization," Row Peterson, 1934.

E. B. Colvan, "Face the Footlights," McGraw Hill Co., 1940.

C. W. Cooper and P. A. Camp, "Designing the Play," F. S. Crofts and Co., 1942.

Richard Corson, "Stage Make-Up," F. S. Crofts and Co., 1943.

Allen Crafton and Jessica Royer, "Acting—A Book of Dramatic Costumes," F. S. Crofts, 1931.

C. Crocker, V. Fields, and W. Broomall, "Taking the Stage," Brentano's Book Store.

Allen Crafton and Jessica Royer, "The Complete Acted Play," F. S. Crofts and Co., 1941.

Edith Dabney and C. M. Wise, "A Book of Dramatic Costumes," F. S. Crofts, 1931.

Theodore Fuchs, "Stage Lighting," Little Brown and Company, 1929.

Mordecai Gorelick, "New Theaters for Old," Samuel French Co., 1942.

W. P. Halstead, "Stage Management for the Amateur Theater," F. S. Crofts and Company, 1943.

H. C. Heffner, Samuel Selden, and H. D. Selman, "Modern Theater Practice," F. S. Crofts, 1945.

H. N. Hillebrand, "Writing the One Act Play," F. S. Crofts and Co., 1941.

Samuel Selden, "A Player's Handbook," F. S. Crofts and Co., 1940.

S. Seldon and H. D. Selman, "Stage Scenery and Lighting," S. F. Crofts, 1930.

W. N. Viola, "Creative Dramatics for Secondary Education," The Expression Company, 1932.

F. P. Walkup, "Dressing the Part," F. S. Crofts and Co., 1940.

Charles H. Whitman, "Representative Modern Dramas," Macmillan Company, 1936.

Agnes B. Young, "Stage Costuming," Macmillan Company, 1927.

COLLECTIONS OF PLAYS

George P. Baker, "Types of Modern Dramatic Composition," Ginn and Company, 1927.

Helen L. Cohen, "One Act Plays by Modern Authors," Harcourt Brace and Company, 1921.

Alexander Dean, "Seven to Seventeen-Plays for School and Camps," Samuel French, 1931.

Samuel French Company, Annual Publication—"One Act Plays for Stage and Study." (The first book in this series appeared in 1925.)

Nicholas Kenyon, "Hollywood Plays," Samuel French, 1930.

Frederick H. Law, "Modern Plays, Short and Long," The Century Company, 1924.

M. G. Mayorga, "Representative One Act Plays by American Authors," Little Brown Company, 1925.

Kenyon Nicholson, "The Appleton Book of Short Plays," D. Appleton Company, 1926.

Helen Osgood, "New Monologues," Samuel French, 1929.

Conrad Seiler, "Suicide and Other One Act Comedies," Samuel French, 1930.

Frank Shay and Pierre Loving, "Fifty Contemporary One Act Plays," D. Appleton and Company, 1925.

Frank Shay, "Plays for Strolling Mummers," D. Appleton and Company, 1926.

Frank Shay, "Twenty Contemporary One Act Plays (American)," D. Appleton and Company, 1922.

S. M. Tucker, "Twelve One Act Plays for Study and Production," Ginn and Company, 1925.

C. M. Wise and L. O. Snook, "The Yearbook of Short Plays" (Published annually since 1931), Row Peterson and Company.

MOTION PICTURES

Edgar Dale, "How to Appreciate Motion Pictures," Macmillan Co., 1933.

Henry James Forman, "Our Movie Made Children," Macmillan Co., 1933.

Herbert Blumer, "Movies and Conduct," Macmillan Co., 1933.

Welford Beaton, "Know Your Movies," Howard Hill, 1932.

Frances T. Patterson, "Scenario and Screen," Harcourt, Brace Co., 1928.

SALESMANSHIP

Many fine books are available in the field of Salesmanship. Those listed represent texts written by successful business men and present a timely point of view of modern selling and modern sales methods.

Dale Carnegie, "How to Win Friends and Influence People," Simon and Schuster, 1936.

Stuart Chase and F. J. Schlink, "Your Money's Worth," Macmillan Company, 1932.

J. B. Esenwein, "How to Attract and Hold an Audience," Noble and Noble, 1928.

Charles H. Fernald, "Salesmanship," Prentice-Hall, 1931.

Elmer H. Ferris, "Developing Sales Personality," Prentice-Hall, 1927.

Charles W. Gerstenberg, "Personal Power in Business," Prentice-Hall, 1924.

H. W. Hepner, "Psychology in Modern Business," Prentice-Hall, 1924.

H. L. Hollingworth, "Advertising and Selling," American Book Company, 1920.

H. L. Hollingworth, "The Psychology of the Audience," American Book Company, 1935.

N. L. Hoopingarner, "Personality and Business Ability Analysis," A. W. Shaw Company, 1927.

James S. Knox, "Salesmanship and Business Efficiency," Gregg Publishing Co., 1926.

D. A. Laird, "Psychology and Profits," Harpers, 1929.

Charles W. Means, "Salesmanship for the New Era," Harper Brothers, 1929.

John A. Stevenson, "Constructive Salesmanship," Harper Brothers, 1923.

E. T. Webb and John J. B. Morgan, "Strategy in Handling People," Boulton, Pierce and Company, 1930.

TELEVISION

William C. Eddy, "Television," Prentice Hall Co., 1945.

PERSONAL EFFICIENCY

There is no book (or anything else for that matter) which through reading will increase your efficiency. If, however, you wish suggestions which will start you thinking, reviewing the common sense things which so often interfere with personal efficiency, you will find the following volumes filled with valuable information. Each book attempts to analyze the pattern of human behavior, and suggests ways and means of influencing and changing that pattern in our own lives.

M. J. Adler, "How to Read a Book," Simon and Schuster, 1940.

Arthur G. Bills, "Psychological Efficiency," Harper Brothers, 1944.

A. C. Bough and N. E. McClure, "Essays Toward Living," The Ronald Press, 1929.

A. T. Brown, "Energizing Personality," McGraw-Hill, 1929.

J. Stanley Brown, "The Facts of Life in Business," J. B. Lippincott Co., 1942.

George W. Crane, "Psychology Applied," Northwestern University Press, 1932.

Will Durant, "The Story of Philosophy," Garden City Publishing Co., 1927.

Donald A. Laird, "The Technique of Building Personal Leadership," McGraw Hill, 1945.

Norman Lewis, "How to Read Better and Faster," Thomas Y. Crowell, 1944.

Charles S. Meyers, "Industrial Psychology," W. W. Norton, 1938.

H. A. Overstreet, "About Ourselves," W. W. Norton, 1927.

H. A. Overstreet, "Influencing Human Behavior," W. W. Norton, 1925.

Walter B. Pitkin, "The Art of Rapid Reading," McGraw-Hill, 1929.

Walter B. Pitkin, "Psychology of Achievement," Simon and Schuster, 1930.

Walter B. Pitkin, "Psychology of Happiness," Simon and Schuster, 1929.

VOCABULARY BUILDING

Wilfred Funk and Norman Lewis, "A More Powerful Vocabulary," Wilfred Funk, Inc., 1942.

A. P. Herbert, "What a Word," Methuen, London, 1935.

A. H. Holt, "Phrase Origins," Crowell, 1936.

H. L. Mencken, "The American Language," Alfred Knopf, 1943.

H. L. Mencken, "Supplement One, The American Language," Alfred Knopf, 1945.

Eric Partridge, "The World of Words," Scribner Book Co., 1940.

Edward N. Teall, "Putting Words to Work," D. Appleton-Century Co., 1942.

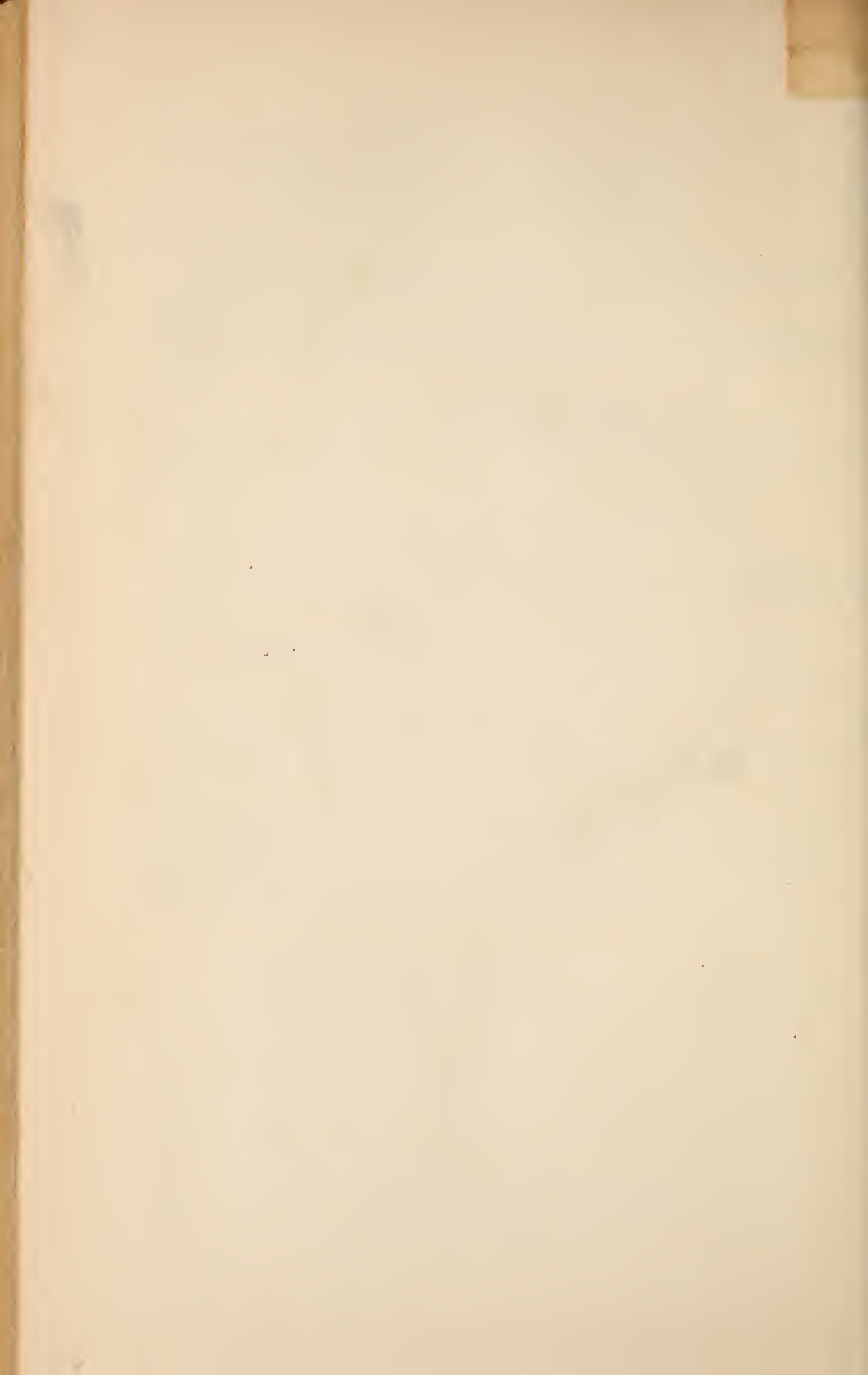
E. Wekley, "Romance of Words," Dutton, 1927.

Clement Wood, "More Power to Your Words," Prentice-Hall Co., 1940.

F. H. Vizetelly, "How to Use English"; "A Guide to Correct Speech and Writing, A Distinct Book of Twenty-Five Thousand Words Frequently Mispronounced"; "How to Speak English Effectively"; "A Guide to the Art of Correct Enunciation." Funk and Wagnalls.

23137 17





Date Due

[illegible]

C-3

808.5

R287y

You can talk well, main
808.5R287y



3 1262 03192 1538



